# PORTALS DOORWAYS AND WINDOWS of FRANCE

GEORGE LEIGHTON DAHL

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VIENNE, PORTE DE L'AMBULANCE.

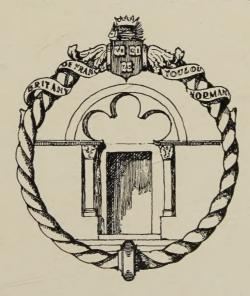
## PORTALS-DOORWAYS AND WINDOWS

9F FRANCE

BY

GEORGE LEIGHTON DAHL

WITH PREFACE BY
PROFESSOR GEORGE H. EDGELL



THE ARCHITECTURAL BOOK PUBLISHING COMPANY PAUL WENZEL & MAURICE KRAKOW-31-E-12<sup>TH</sup>ST- NEW YORK

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TO MY BELOVED WIFE LILLIE

THE DEAR COMPANION OF MY STUDIES AND TRAVELS
AND TO MY DEAREST MOTHER
THIS VOLUME IS DEDICATED.



HE profession of teaching involves many sacrifices, but offers as many rewards. Perhaps the greatest of the latter is the opportunity to observe the progress and development of pupils after they have left school or university and have entered the profession for which the teachers have striven to fit them. A passage in the manuscripts of Leonardo da Vinci states that "it is a very poor pupil who does not surpass his master." Perhaps this is optimistic, yet in the teaching profession it is a common experience to see a pupil absorb all that he can from his teachers and then go far beyond them when he meets reality in the great world and applies their precept to new problems.

In no field of learning or creative instruction is it more fascinating to watch the progress of pupils than in the Fine Arts and especially Architecture. The process is long. No student becomes an architect because he has been dubbed with the degree of Master in Architecture. This accolade merely invites him to go out and prove himself. He must continue to study, he must serve others in an office, he must travel and observe the masterpieces of others, past and present, before he can consider himself truly a member of the profession he has chosen. To this end, scholarships are offered and brilliant pupils are encouraged to travel as widely as possible before settling into the harness of office routine. It then becomes the privilege of the teacher to follow the voyages of the pupil, to guide him to great monuments, famous or obscure, to observe him collect material which will be useful to him throughout his career, to rejoice with him in the stimulation of his artistic imagination, and to thrill anew at the enthusiasms of an artist seeing the great works of fellow craftsmen for the first time.

The ambition of every graduate of a school of architecture is to get to Europe as soon as may be. Many travel widely before graduation, but all feel properly that, however careful their training at home may have been, it is incomplete until supplemented by personal study of the solutions of their problems by the great masters of the past. A sensitive student finds material in any country which he may visit, but the three great sources for modern inspiration are Italy, France, and England. Of the three, we are probably most familiar with the Italian field. Italy, as the home of classical culture, is regarded by all countries as the prime source of inspiration. In America, too, we have especial sympathy and acquaintance with English work, thanks to our colonial tradition and our racial and lingual affiliations. Of the three, France, therefore, despite the enormous artistic debt which we owe her, probably will best repay the seeker of unpublished architectural material. To be sure, American students of architecture have flocked to France for a generation. Many of the most brilliant are graduates of the Beaux

Arts. The most famous monuments are carefully studied and adequately published, but there remains a wealth of material awaiting the eye and the pencil of the student.

To appreciate this, we must remind ourselves of the architectural inheritance of France. For the modern student, the word evokes the Beaux Arts, the French Academy, and the classical tradition which goes back to Le Brun and earlier. Too often we forget the artistic control exercised by Paris throughout the middle ages, and the Gothic style, developed in France, which gave to European architecture its impress for three centuries. Even when this style was first tempered, then destroyed, by the classical revival of the sixteenth century, its influence lingered in the refinement and in the imagination which French genius showed. The inherent taste which produced the best French Gothic is reborn in the successive classic waves of the styles of the Valois, of Henri IV, of Louis XIV, and of Louis XV. Each wave left monuments, some few magnificent and widely known, hosts of others humble, obscure, but none the less stamped with French genius and inexhaustible in material and inspiration for the modern architect. It is from this humbler material, or from less known details of the greater monuments, that Mr. Dahl has drawn the illustrations which make up this book.

Few students could bring a better equipment to the task. A graduate in architecture of the University of Minnesota, Mr. Dahl entered the Graduate School of Architecture at Harvard and received the Master's degree in 1922. A brilliant student in all fields, he distinguished himself especially in draughtsmanship and design. The year of his graduation, he was awarded, by the Faculty of Architecture at Harvard, the Nelson Robinson, Jr., Travelling Fellowship, open to the most promising graduates of the School, under the age of thirty. This assured him eighteen months of travel, and he left immediately for Europe.

The present book is one of the results of his journey. It lays no claim to completeness, nor even to coherence, in the selection of the monuments. It pretends to be no more than a compilation of interesting and instructive material by a sensitive and eager artist, working swiftly, but carefully, to make the most of the opportunities offered by an artistic pilgrimage. No illustrated material can ever take the place of original observation, but architects will none the less welcome this permanent and scientific record of one phase of a student's activity in France.

February, 1925.

G. H. Edgell,

Harvard University.

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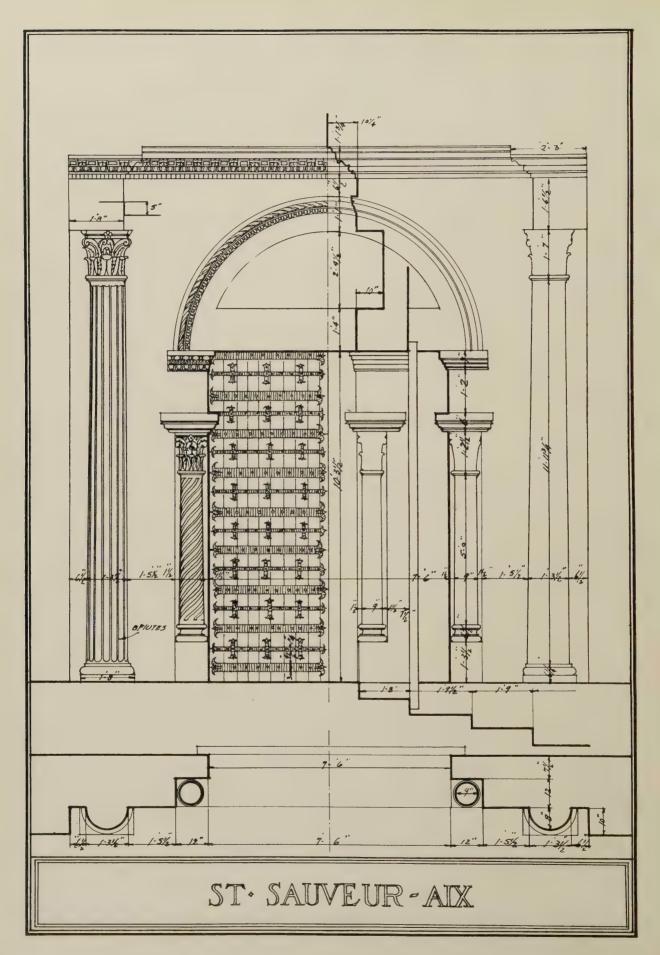
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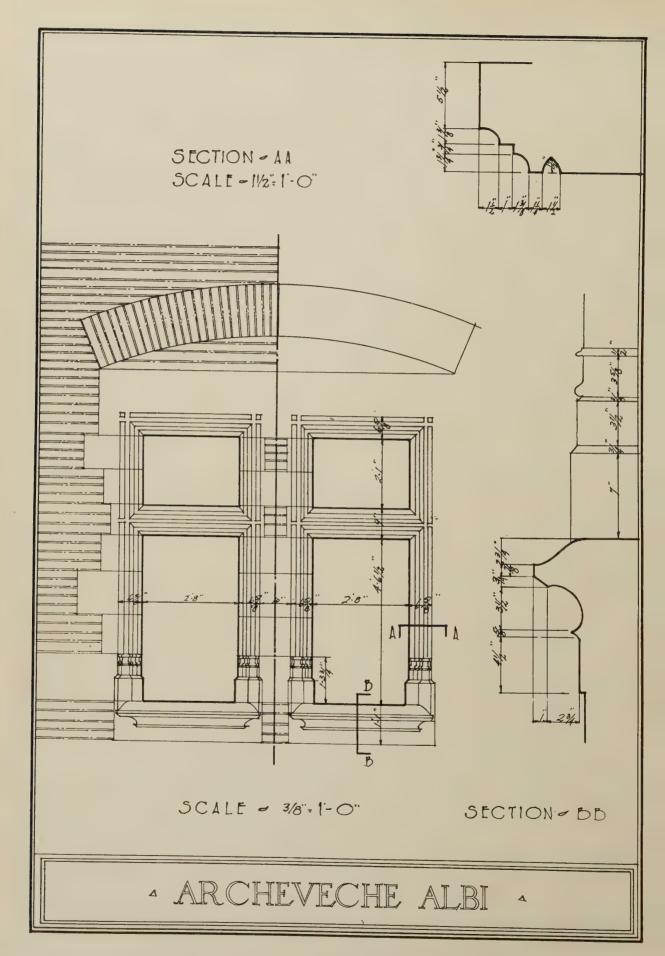
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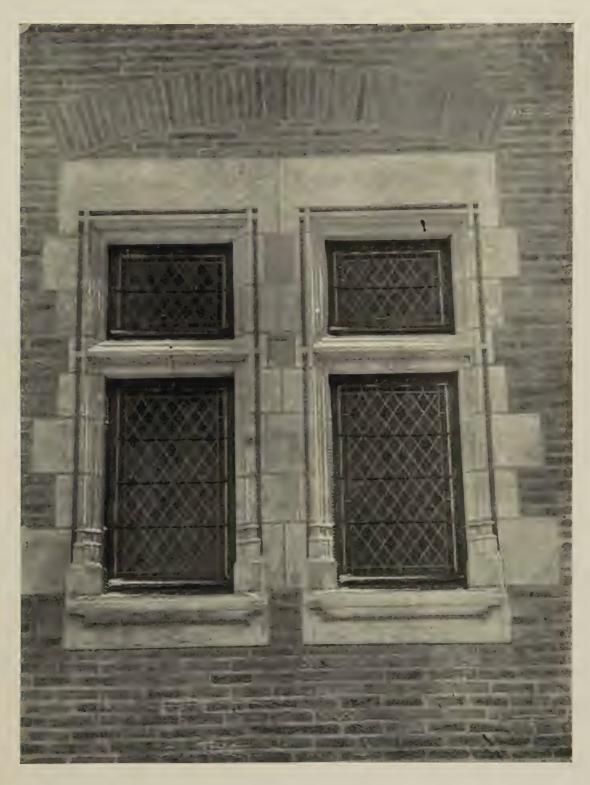
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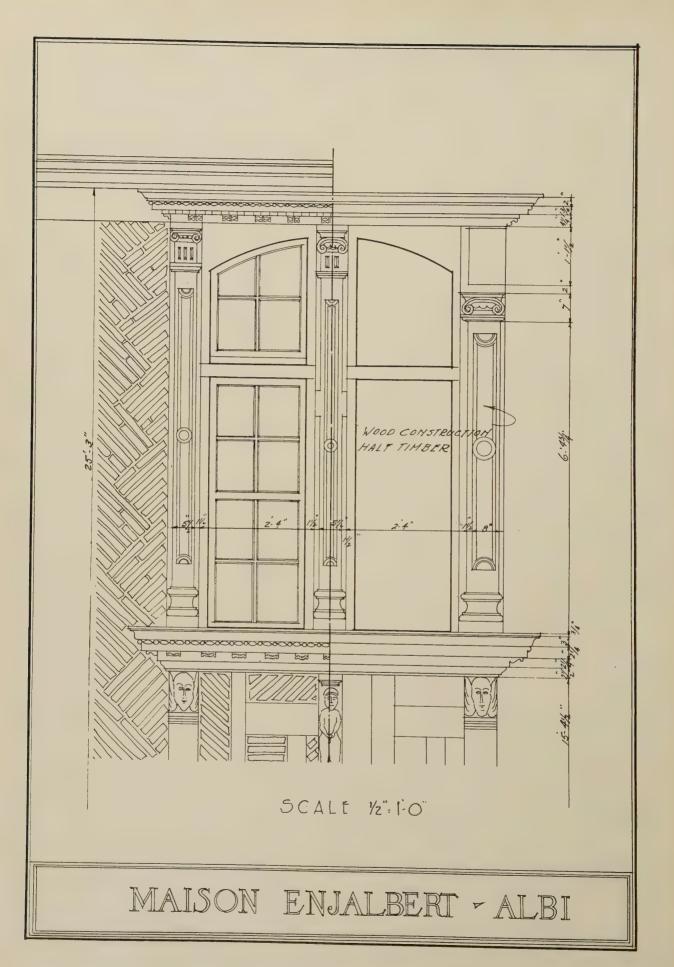


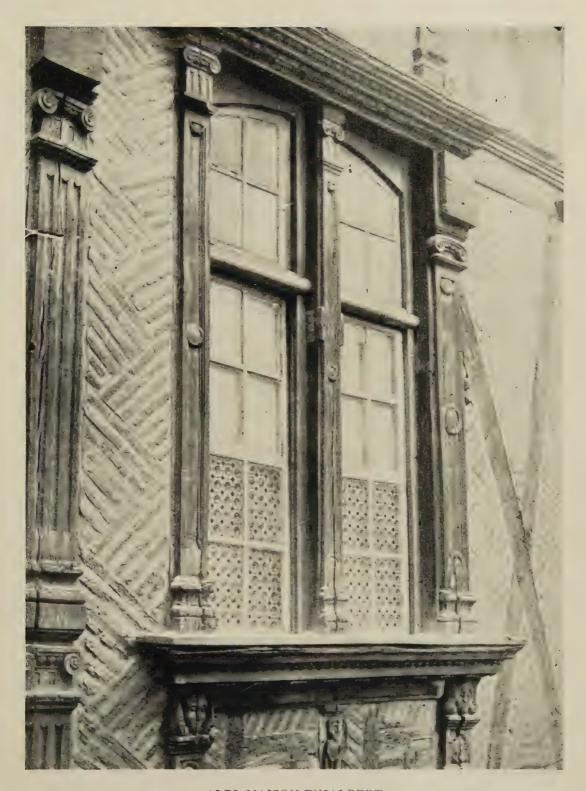
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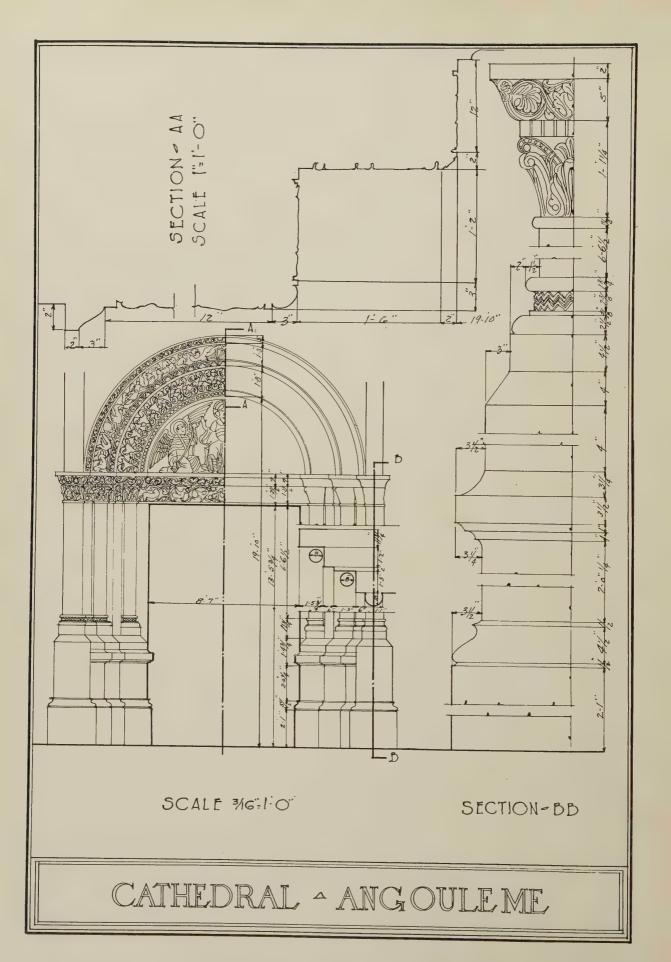


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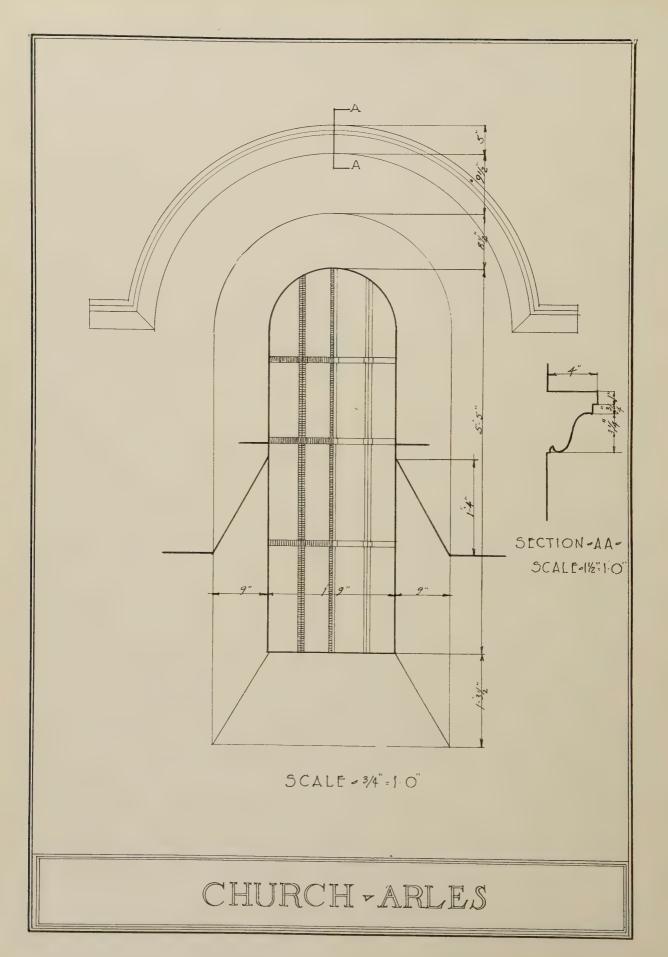




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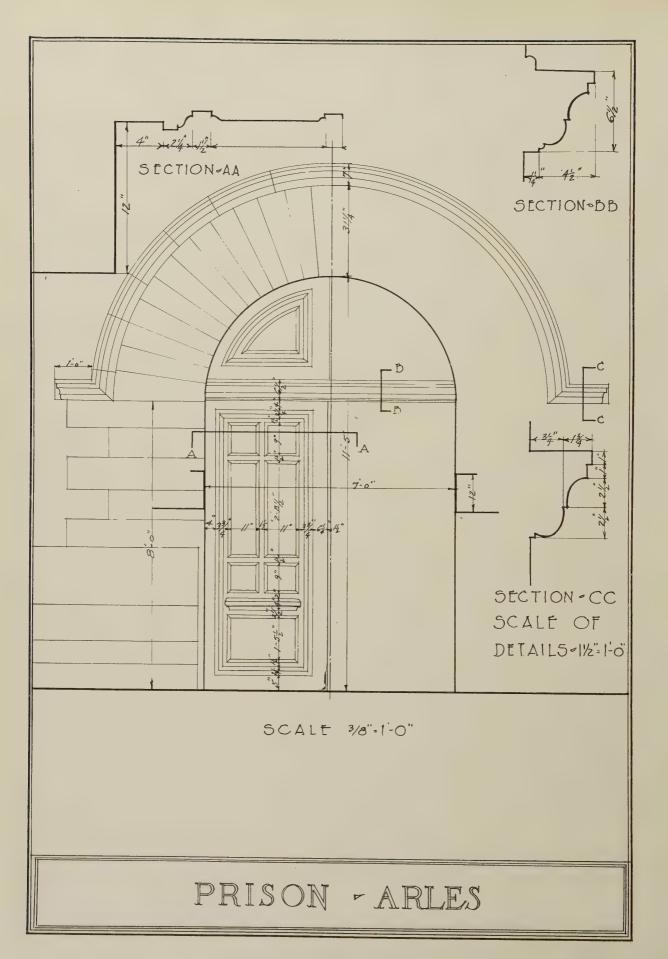






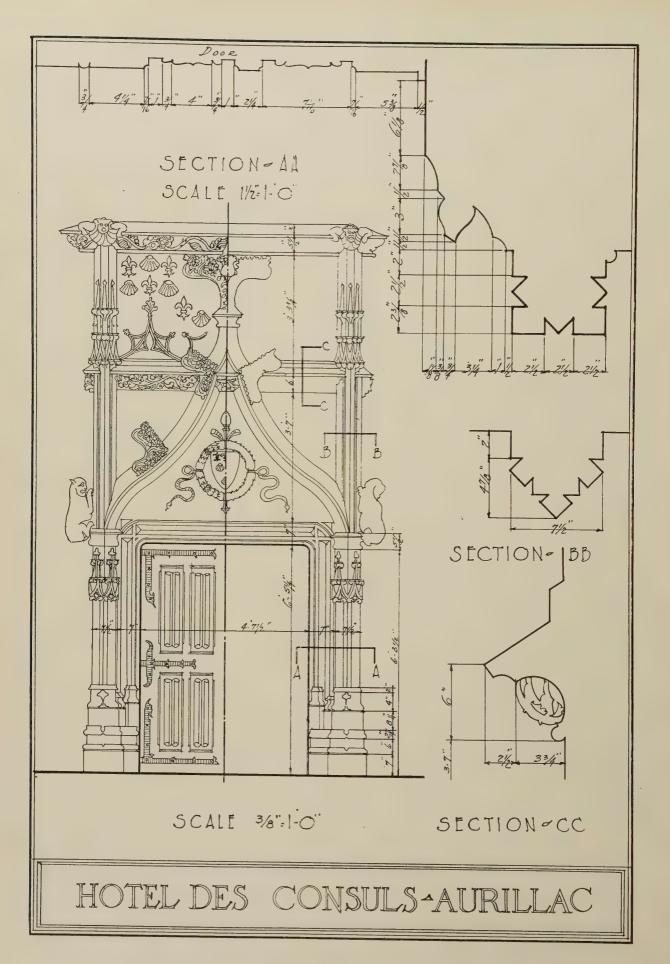


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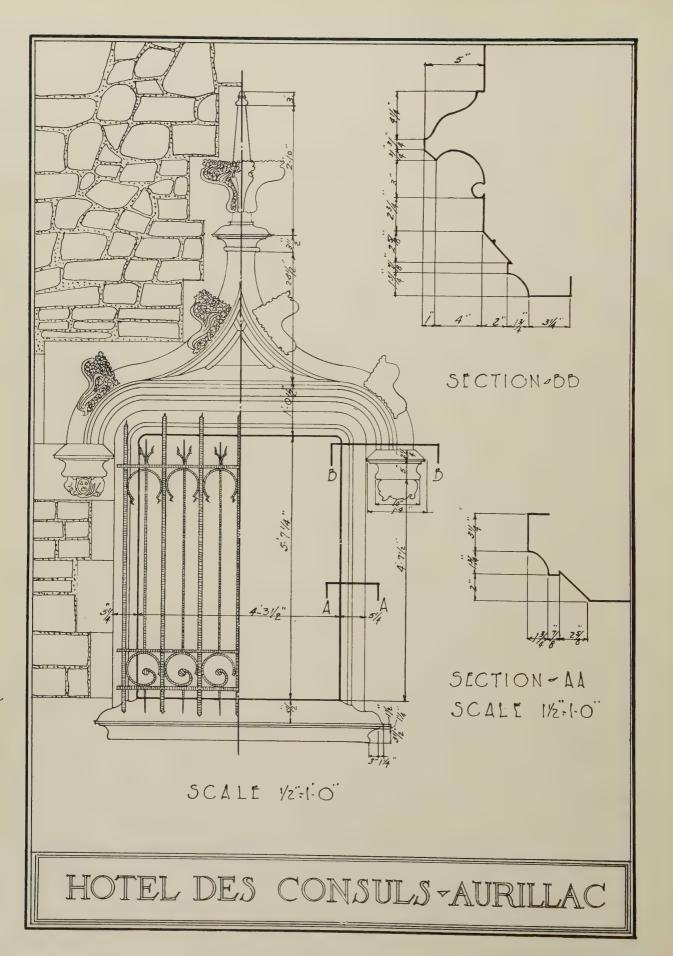


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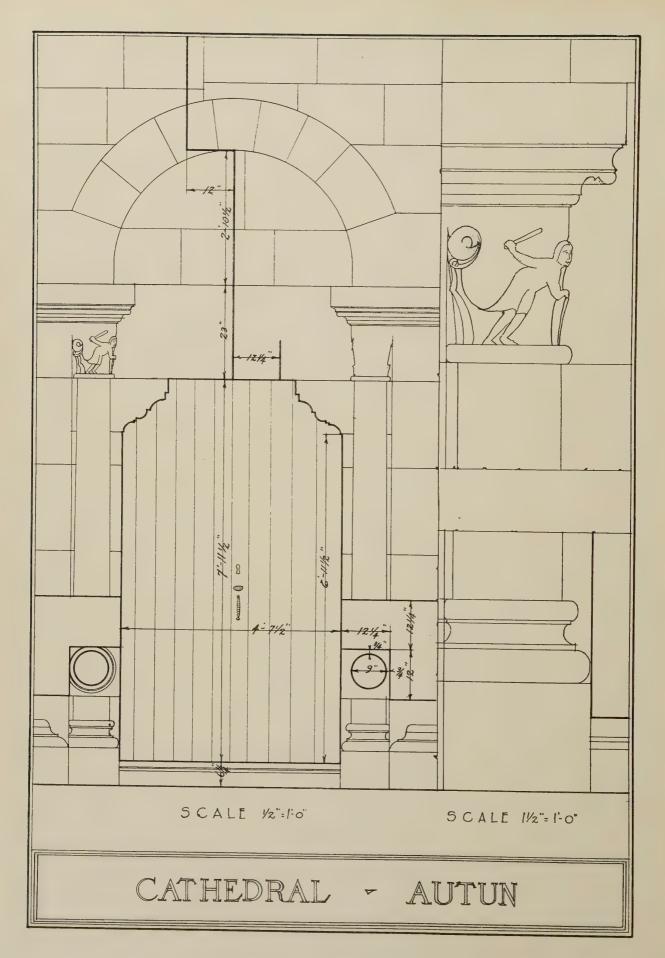


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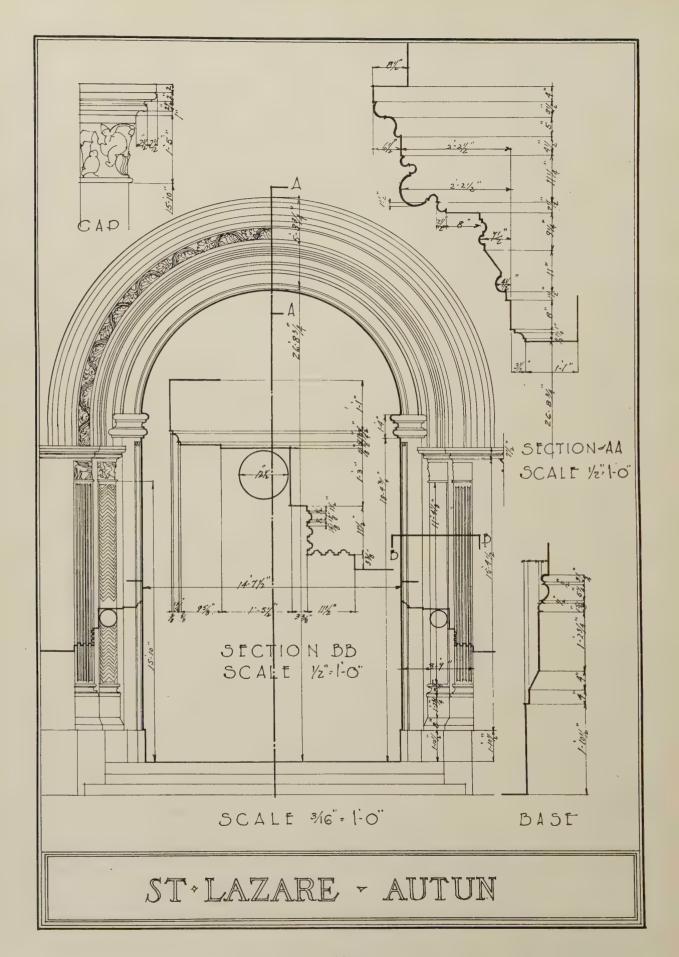


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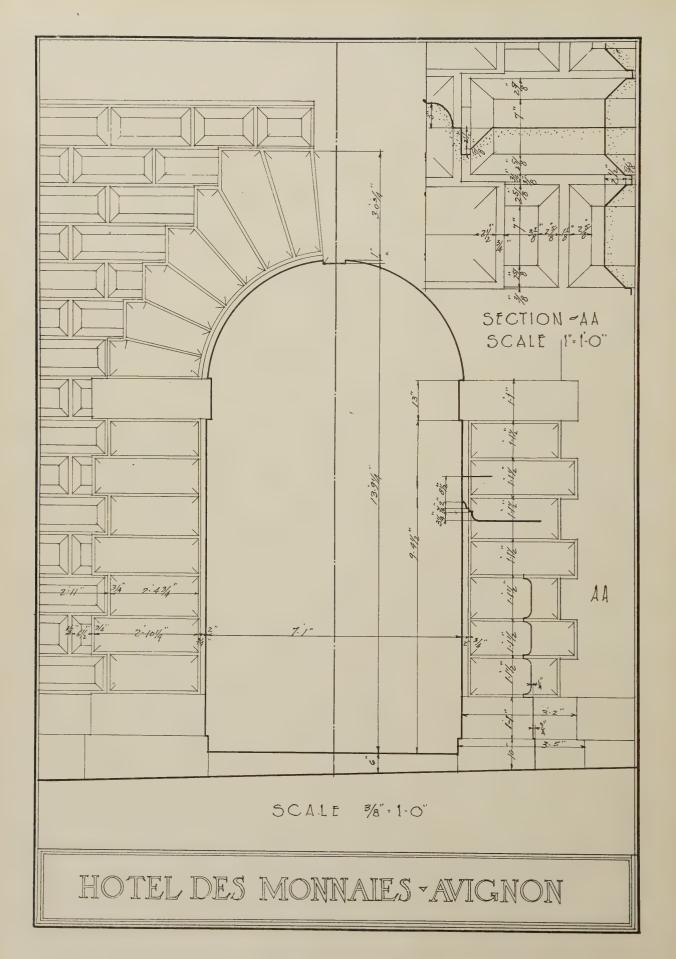


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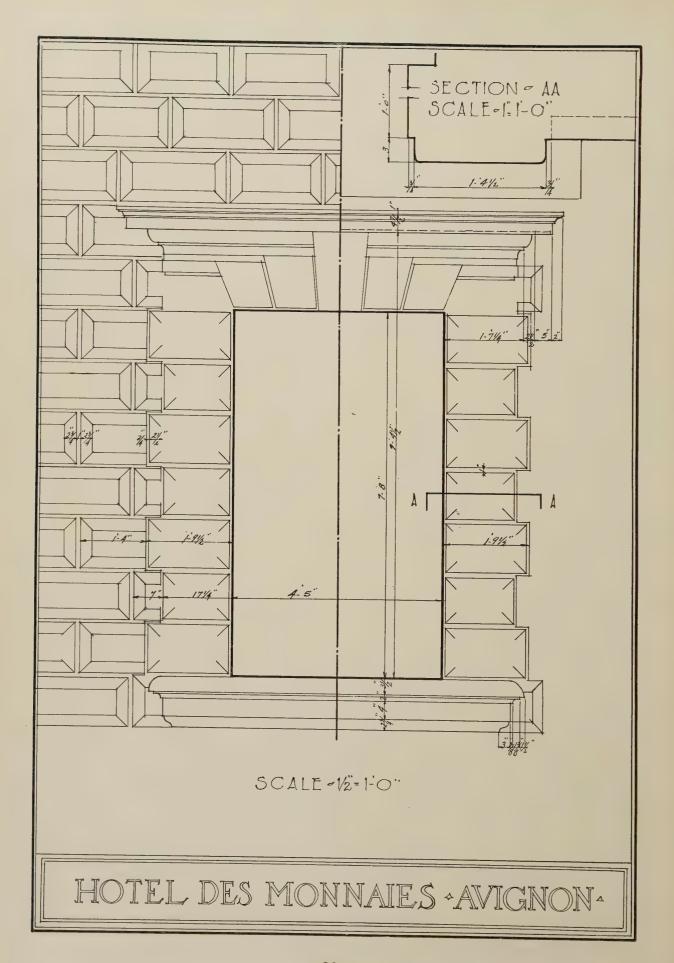


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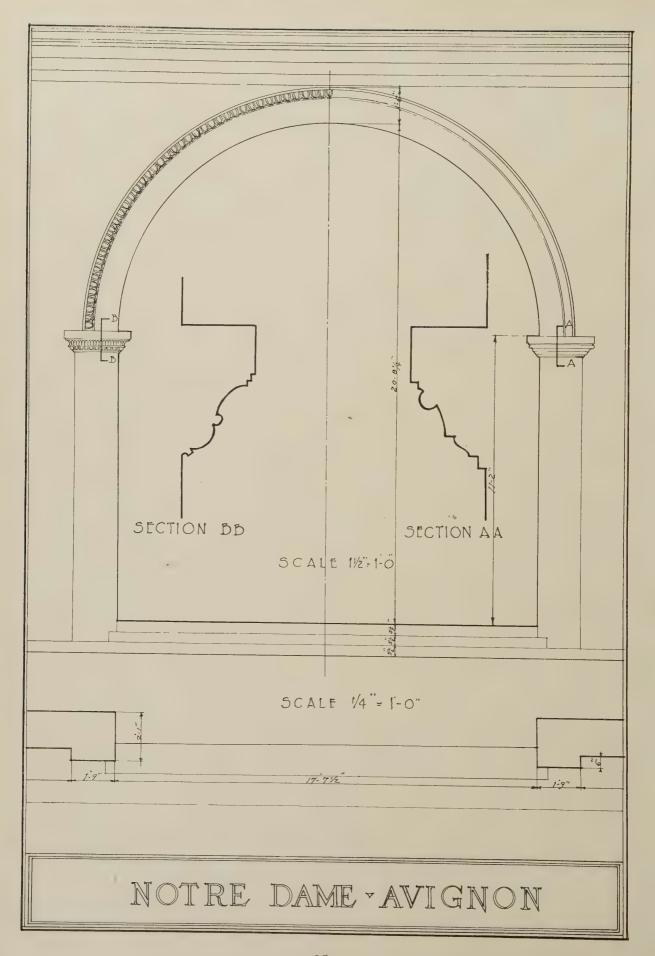


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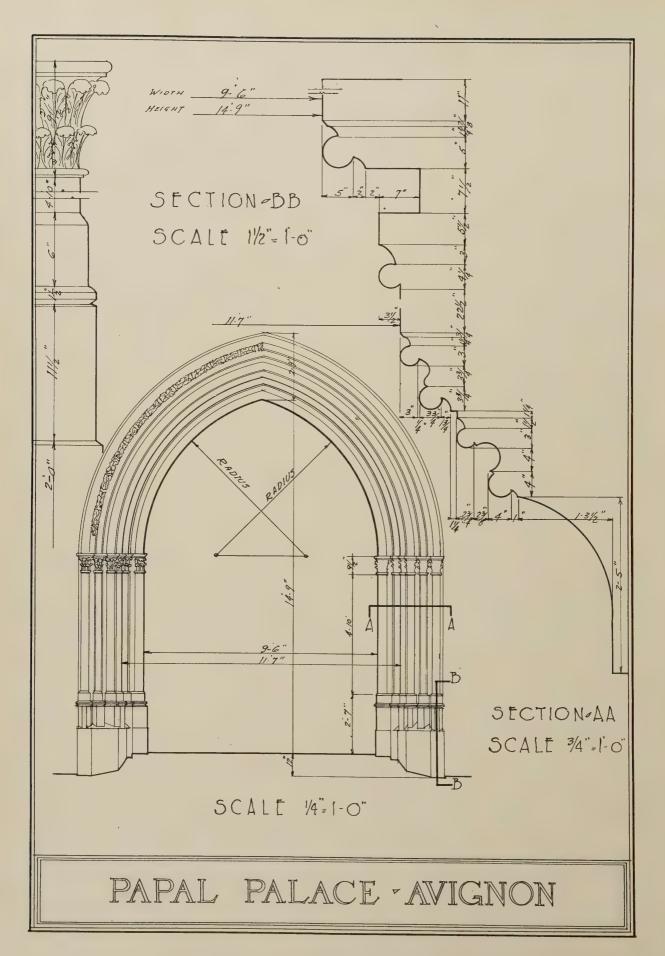
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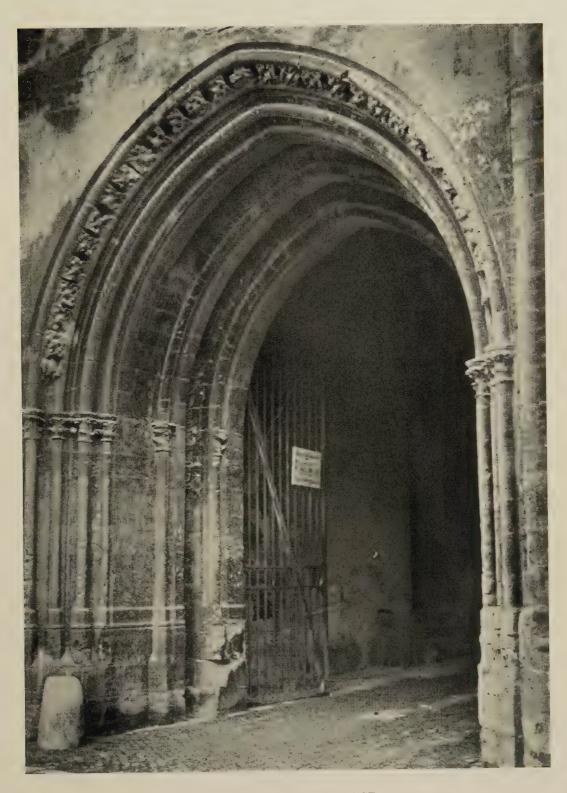


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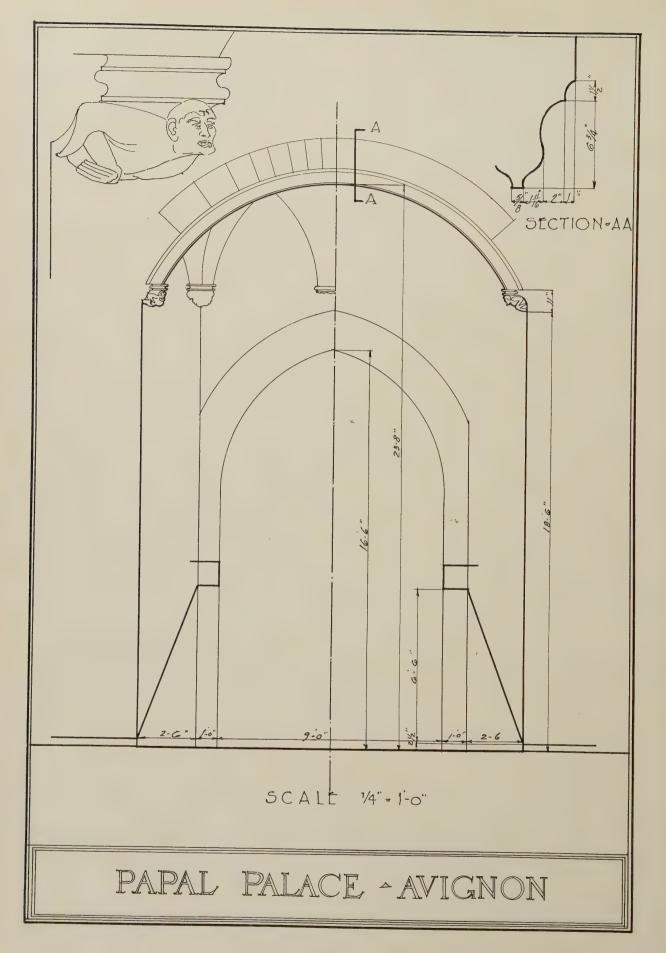


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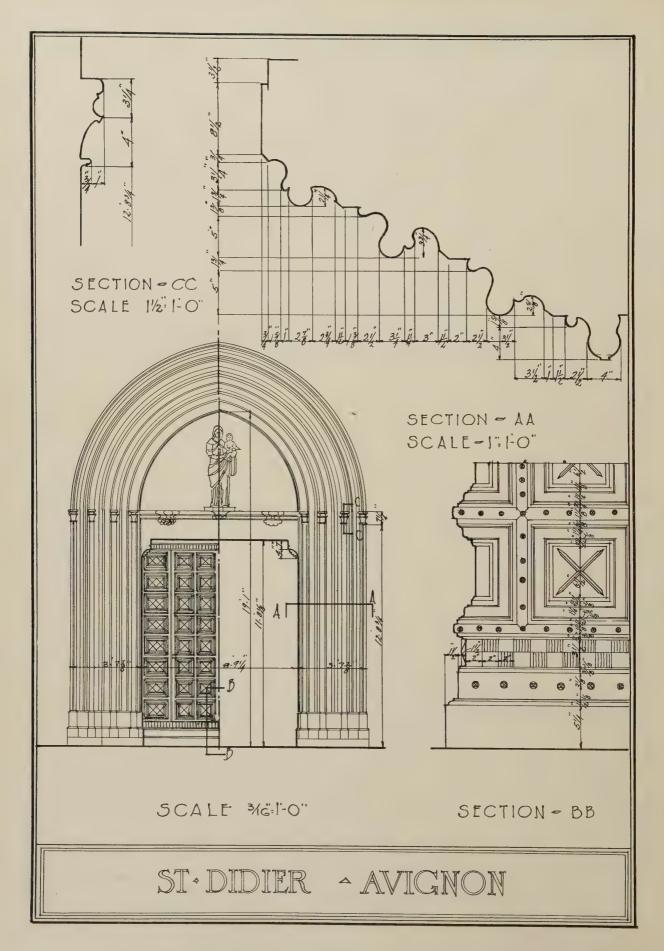


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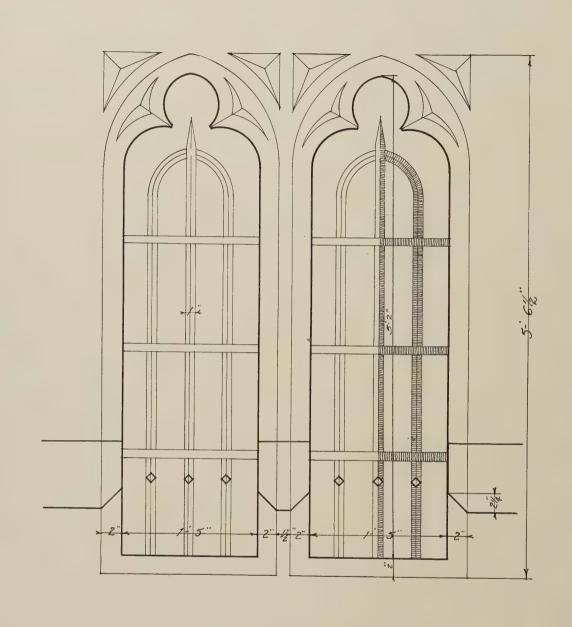


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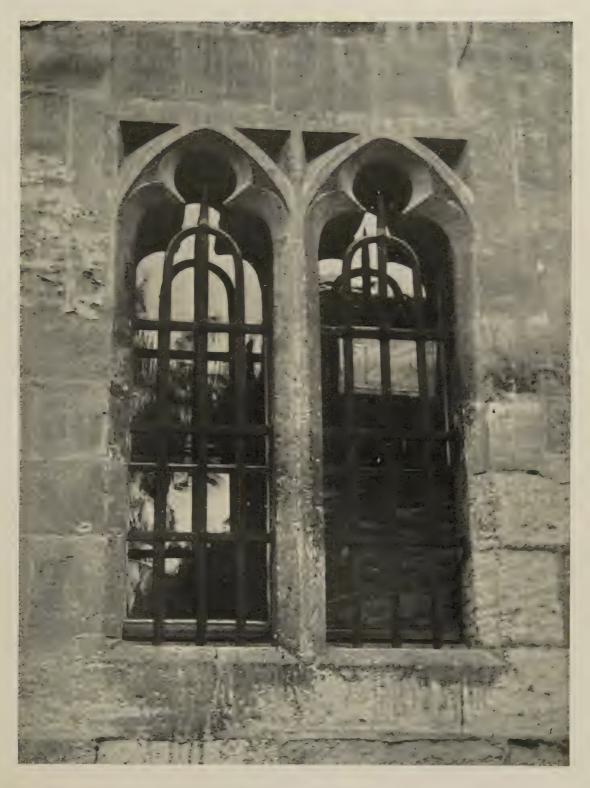


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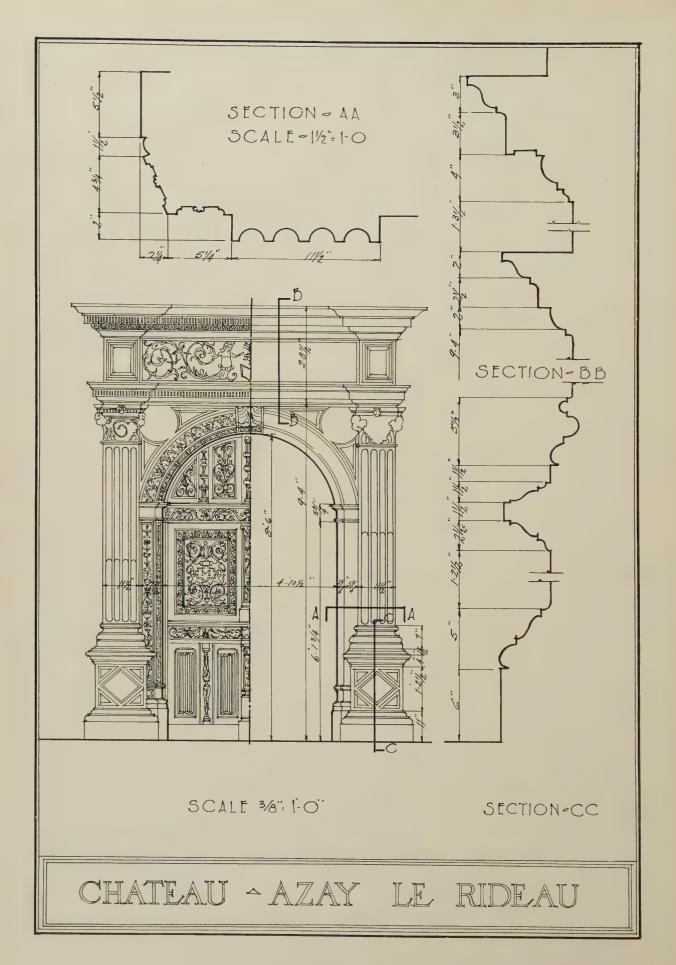


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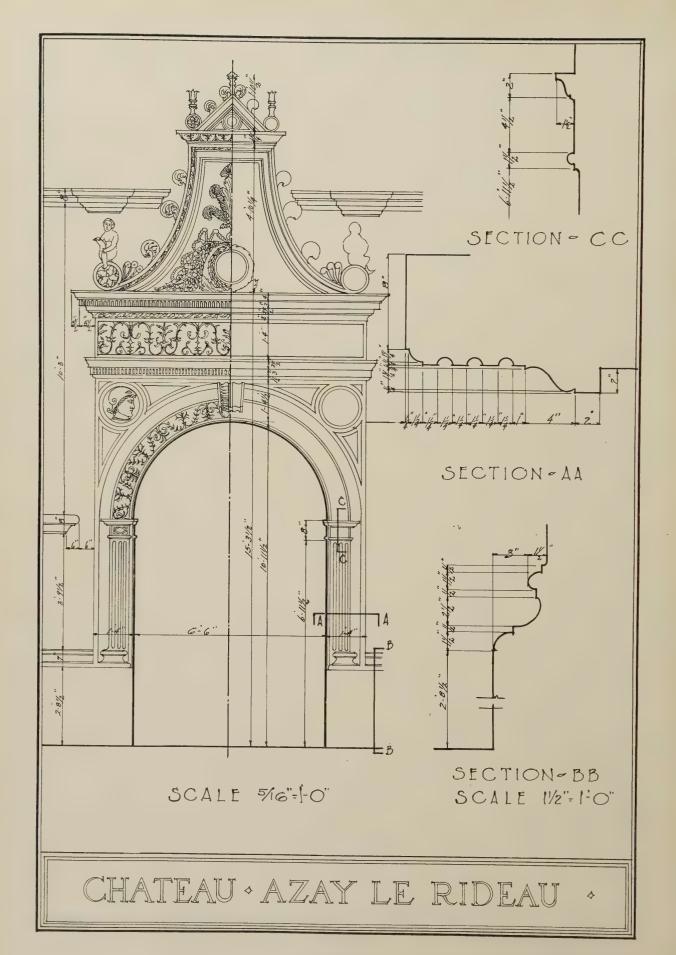


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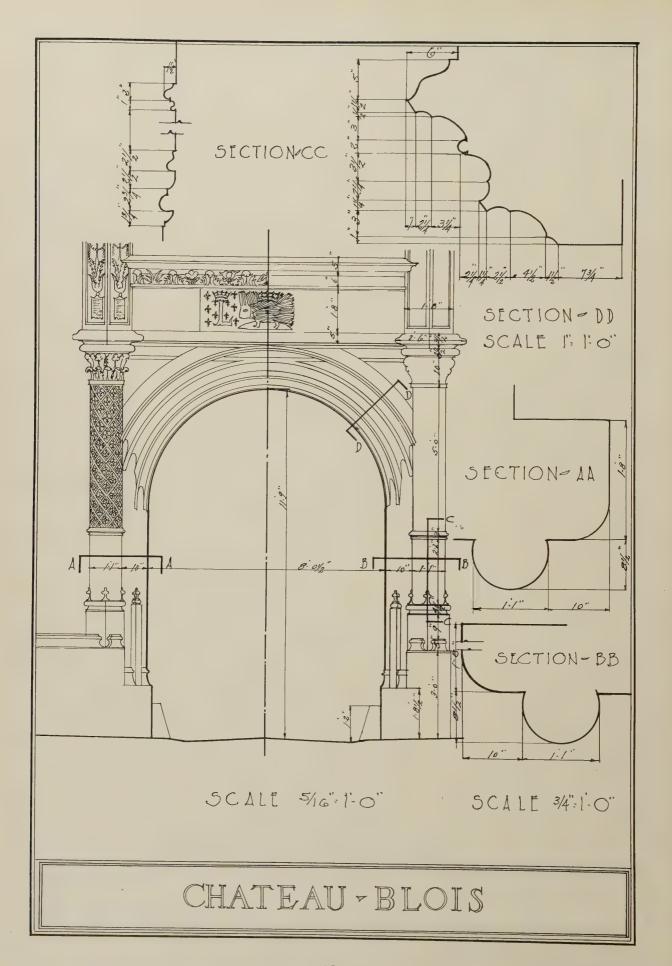


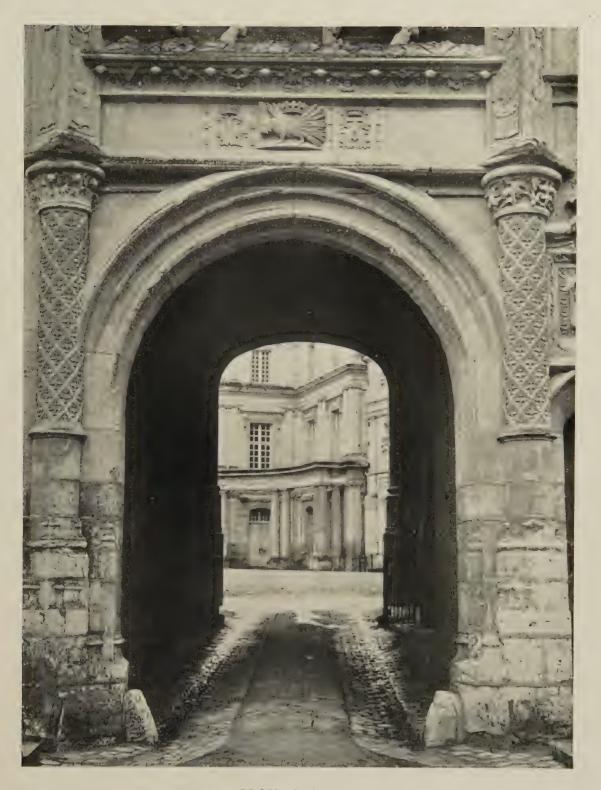
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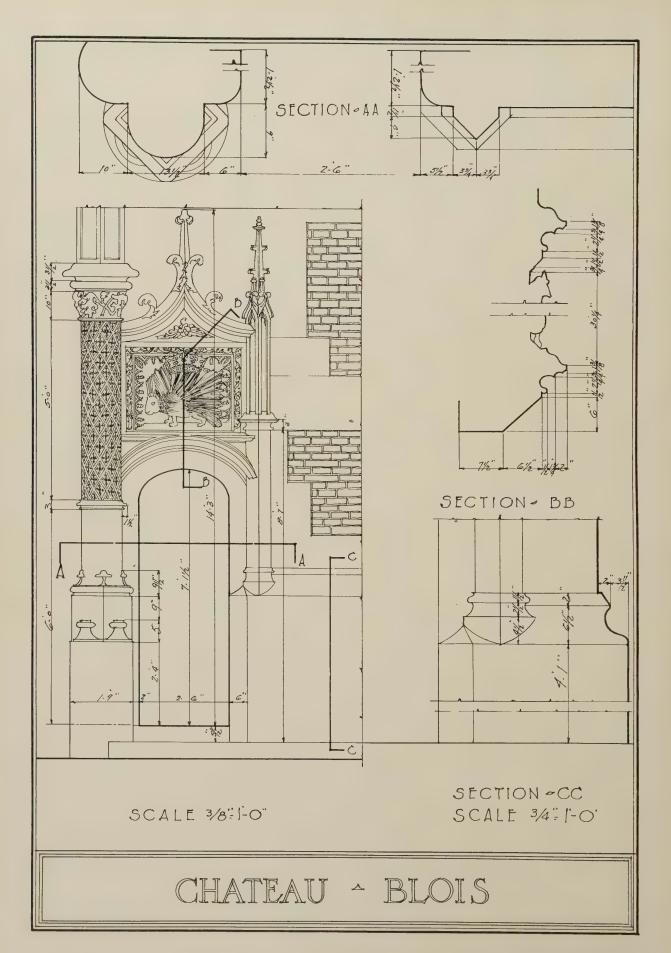


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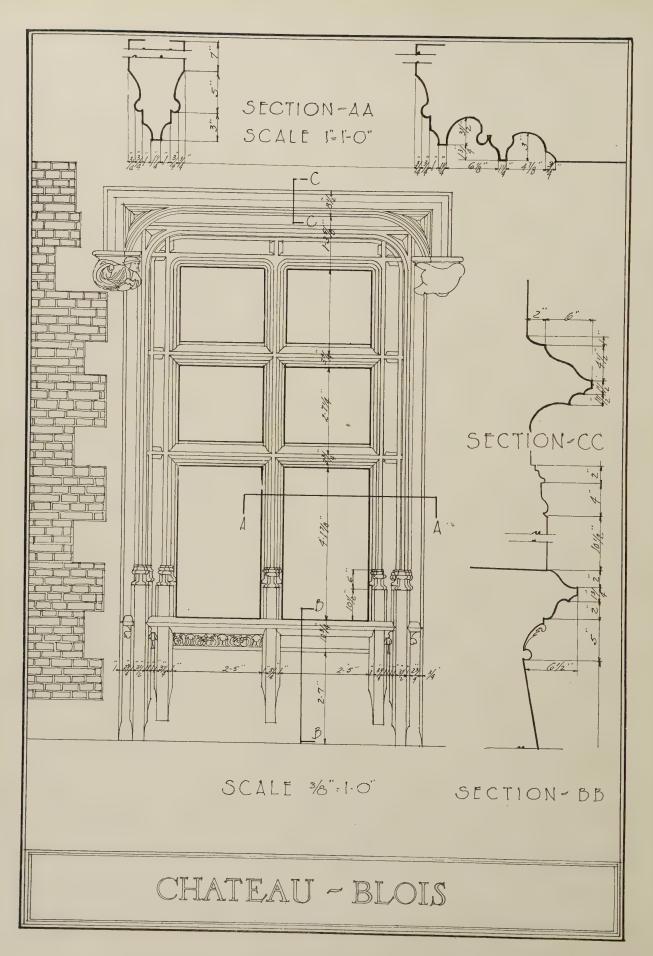


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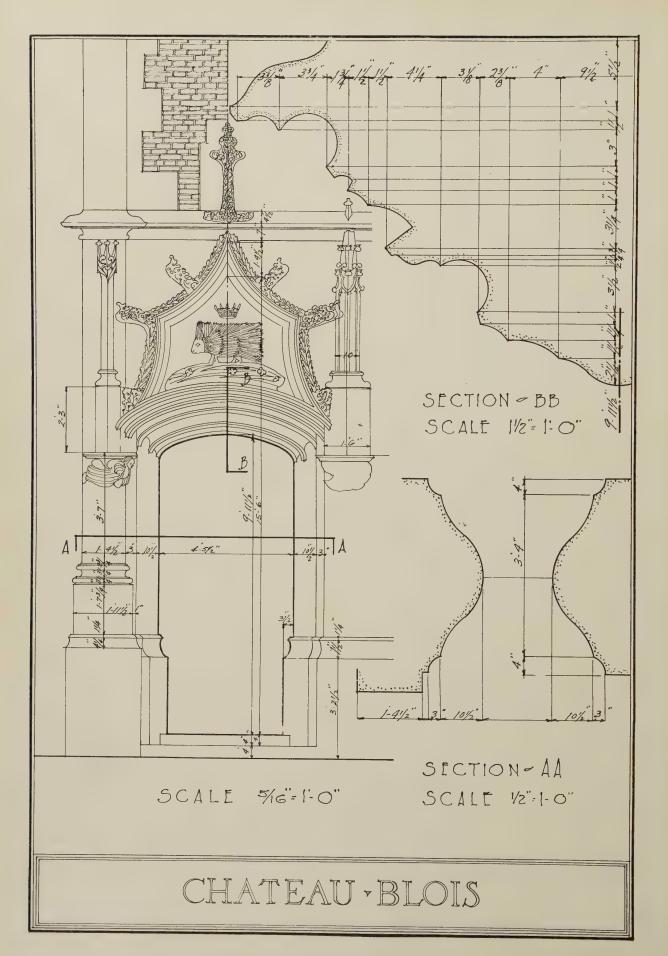


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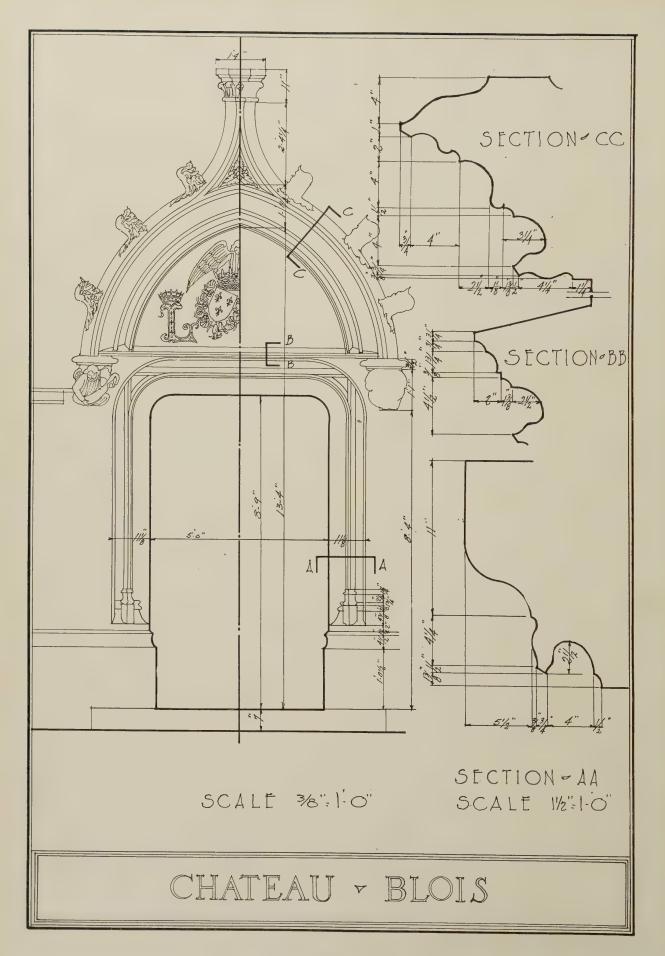


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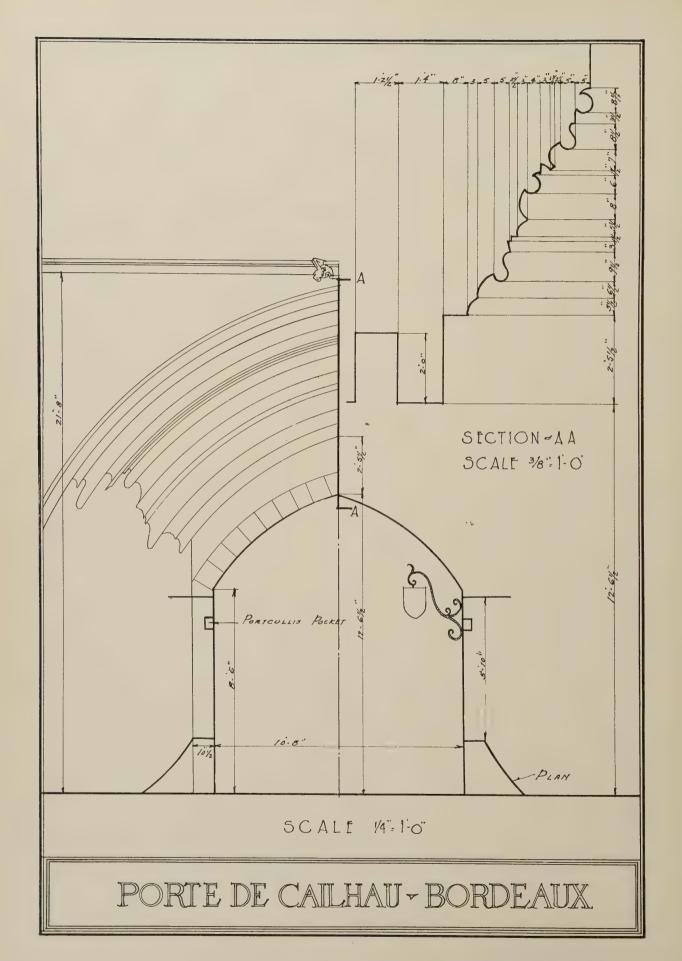


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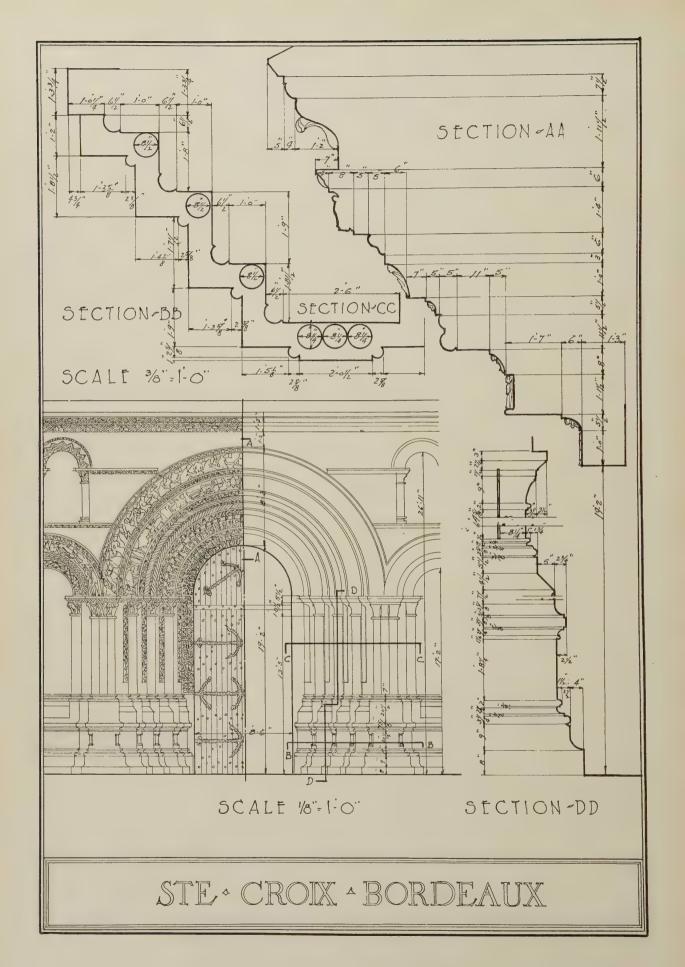


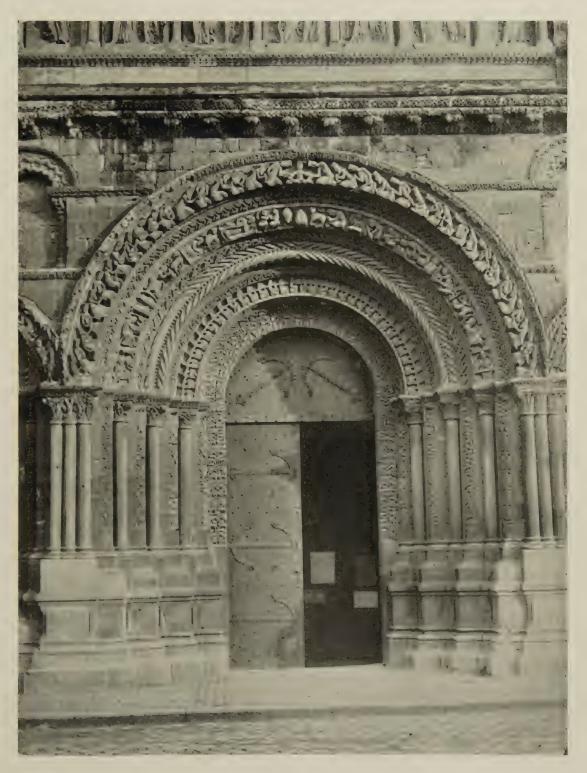
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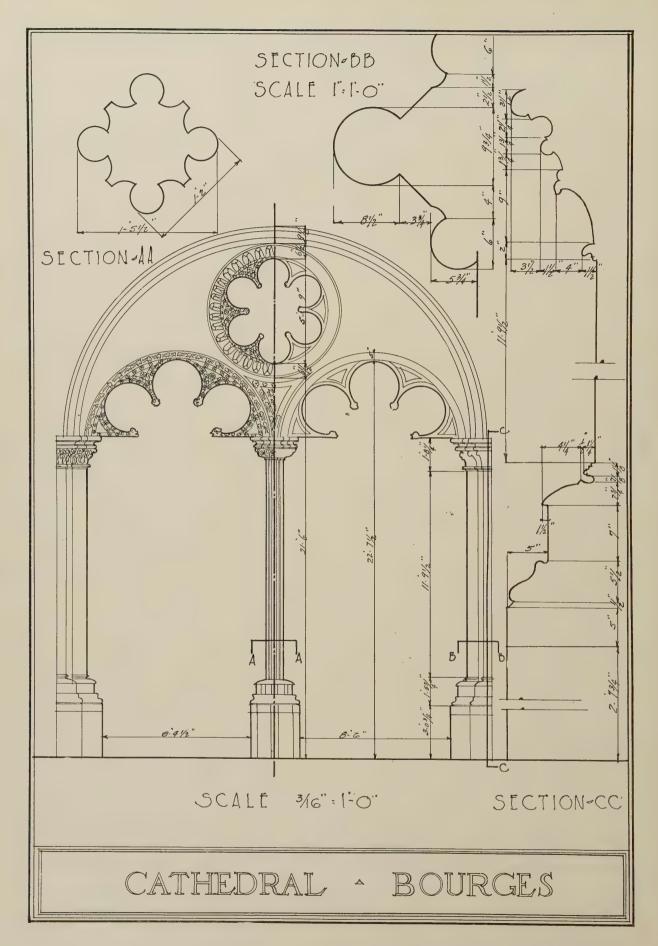


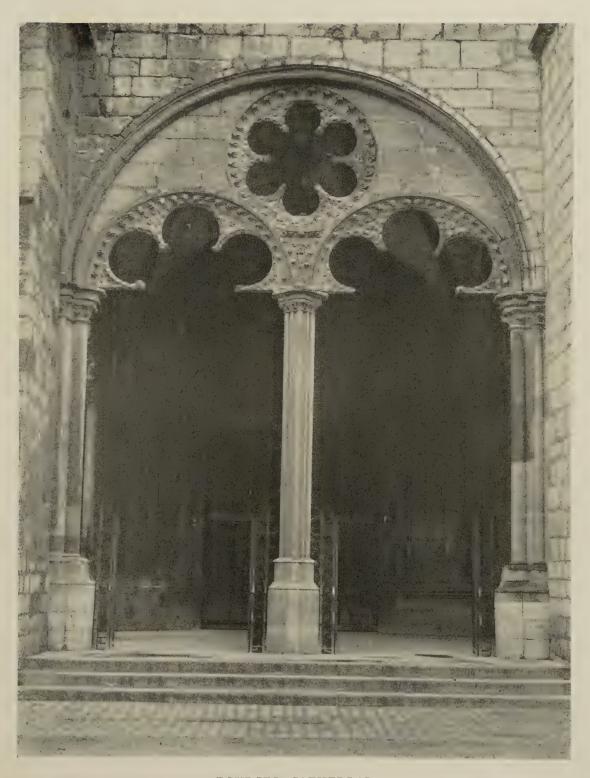
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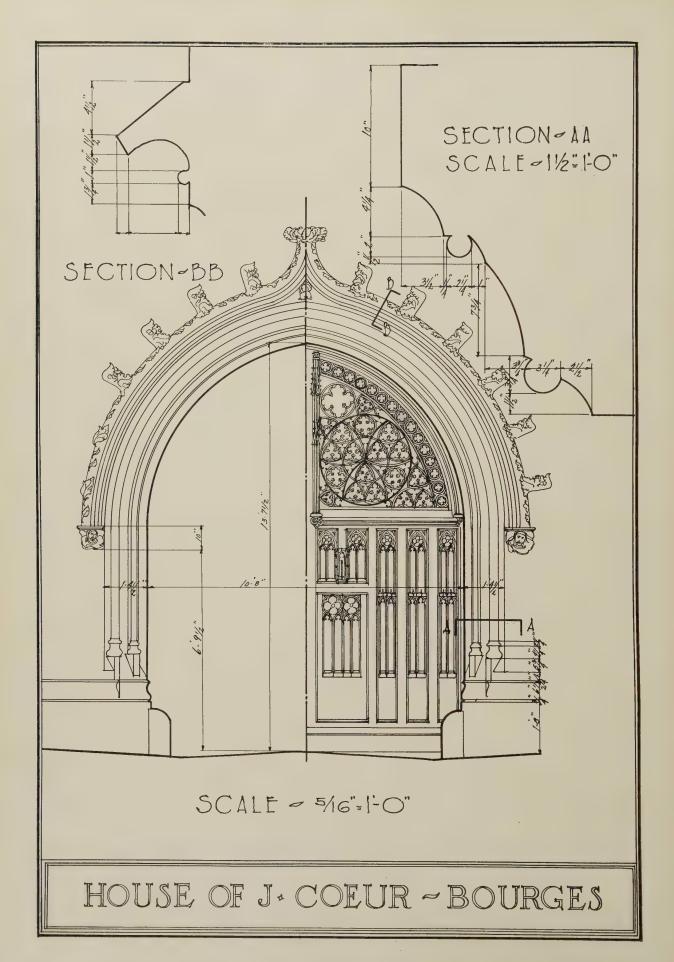


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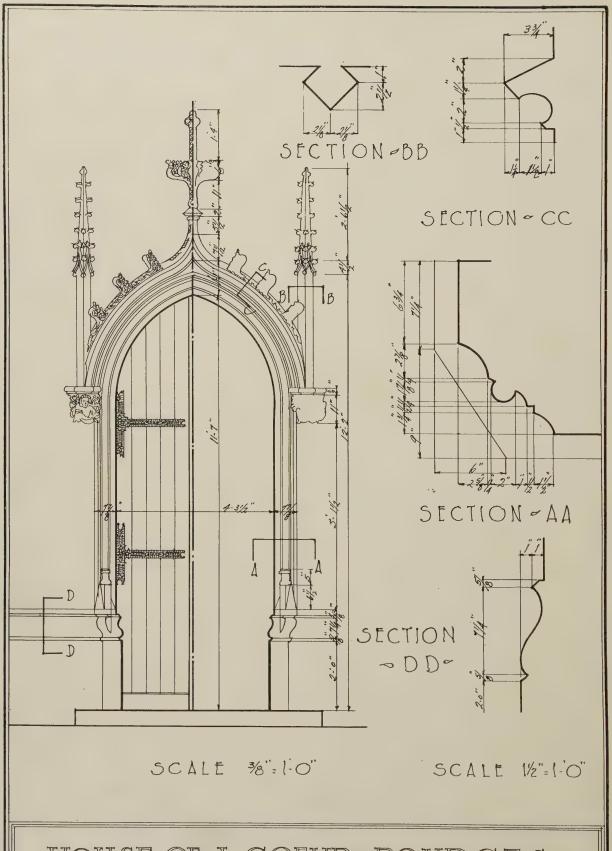


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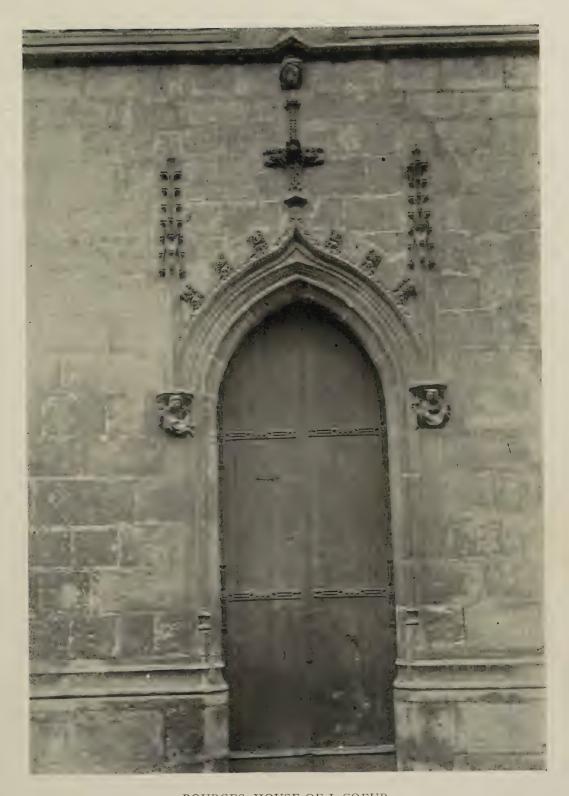




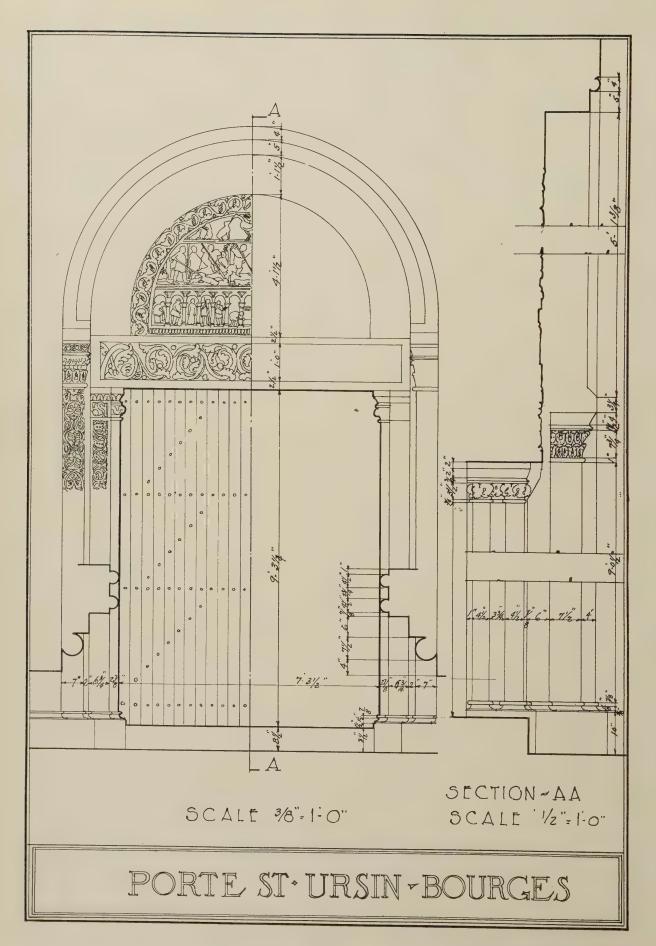
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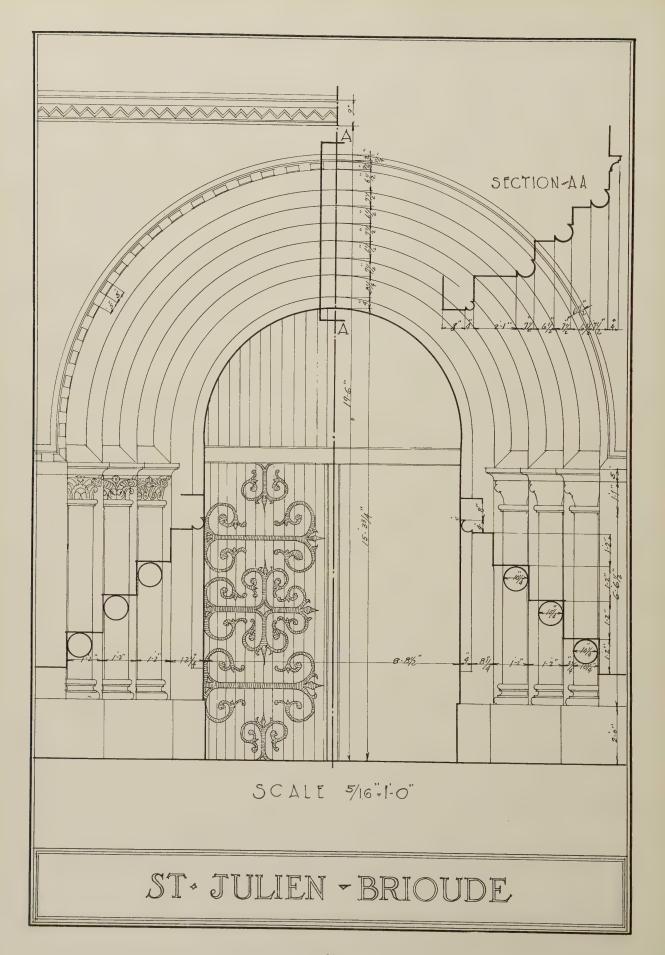


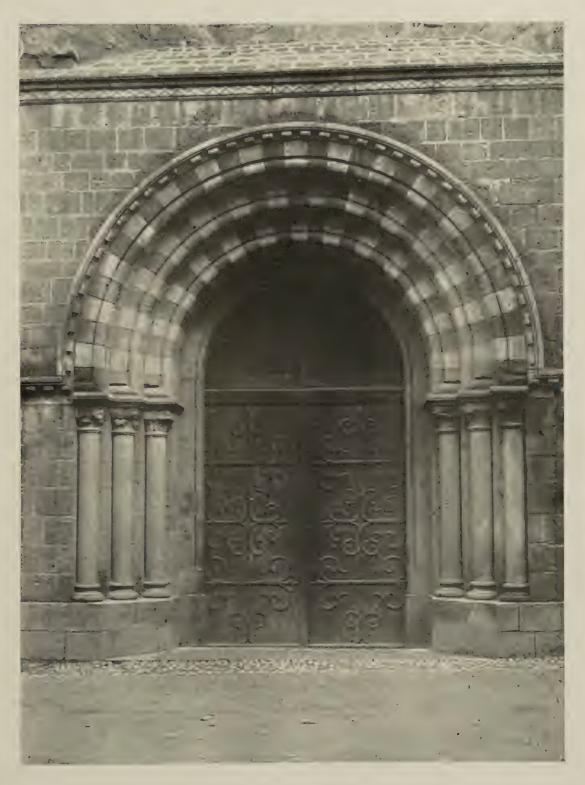
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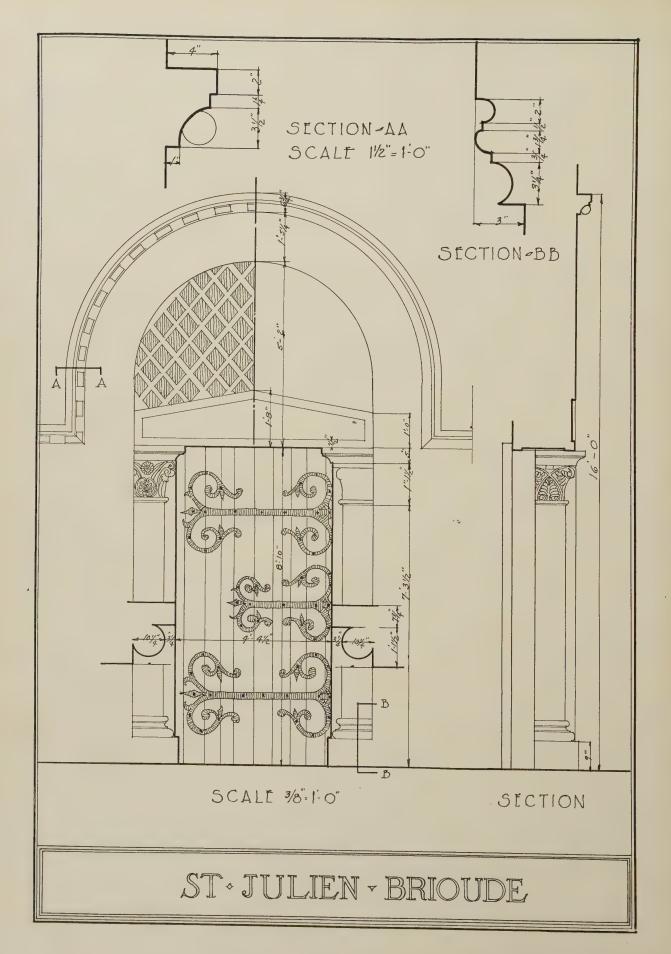


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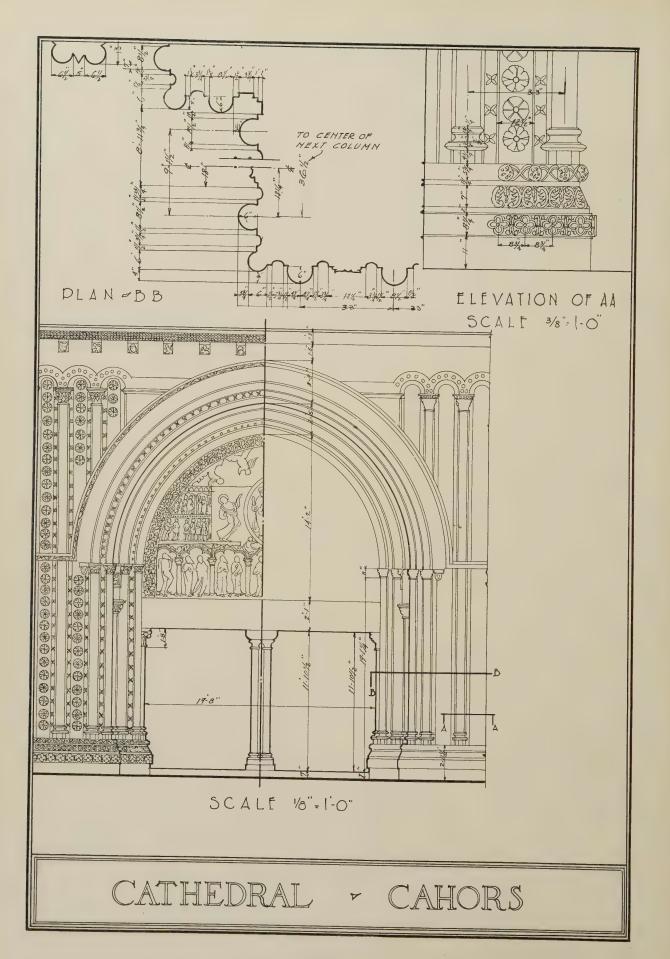


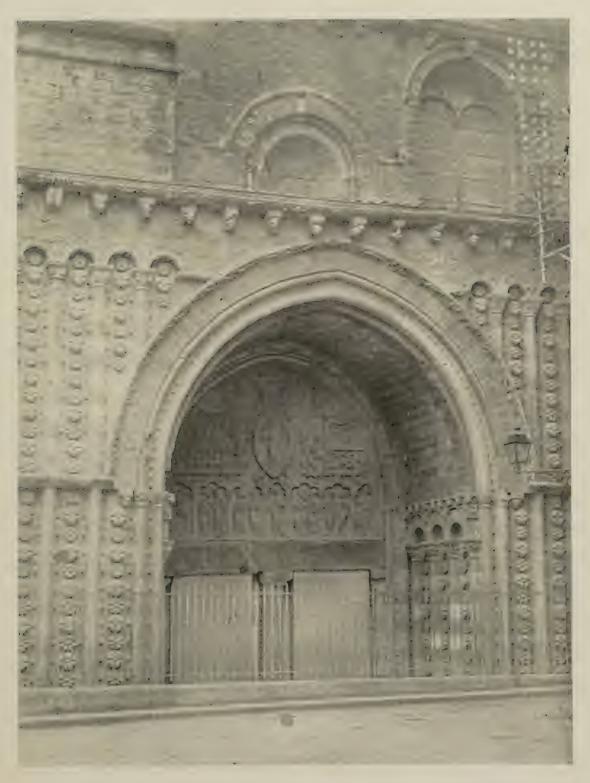
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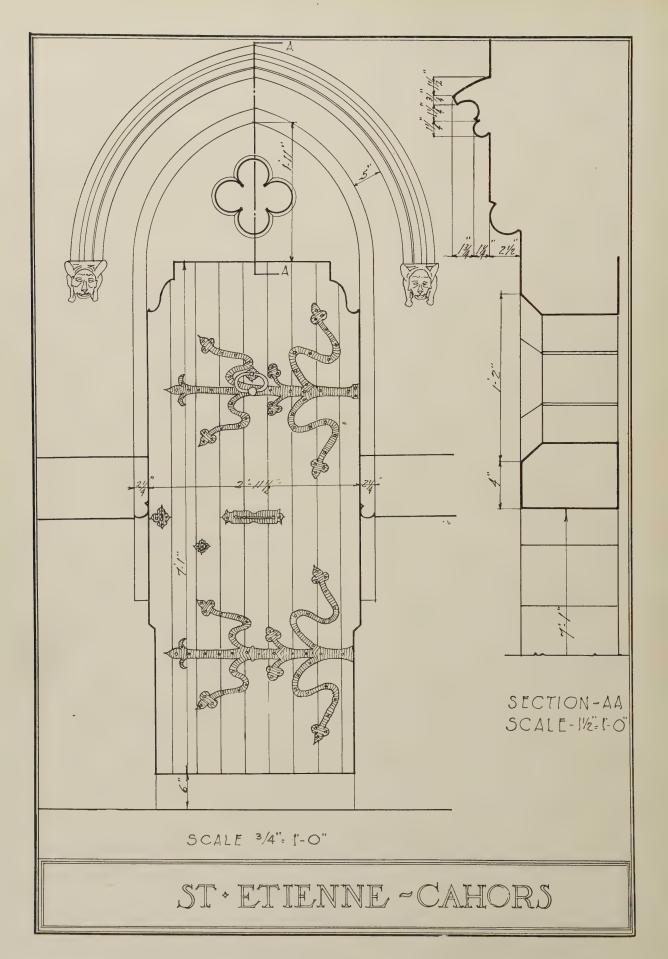


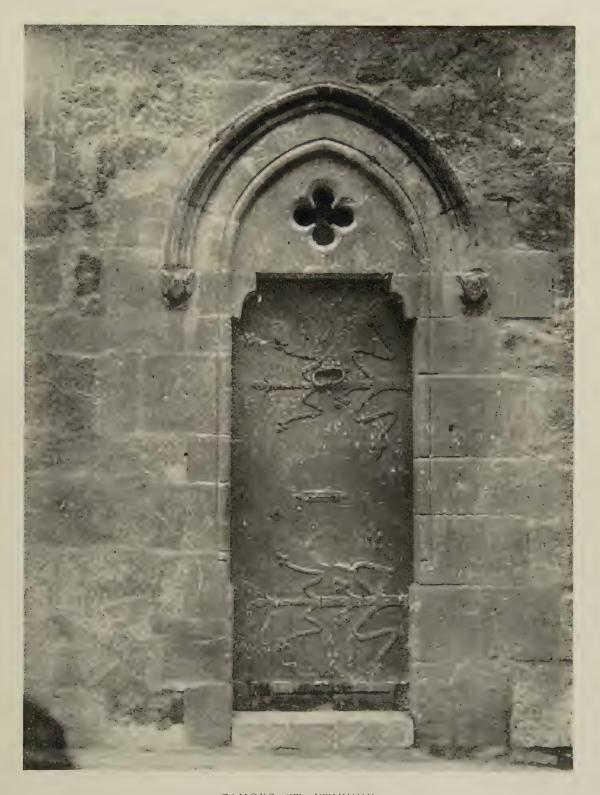
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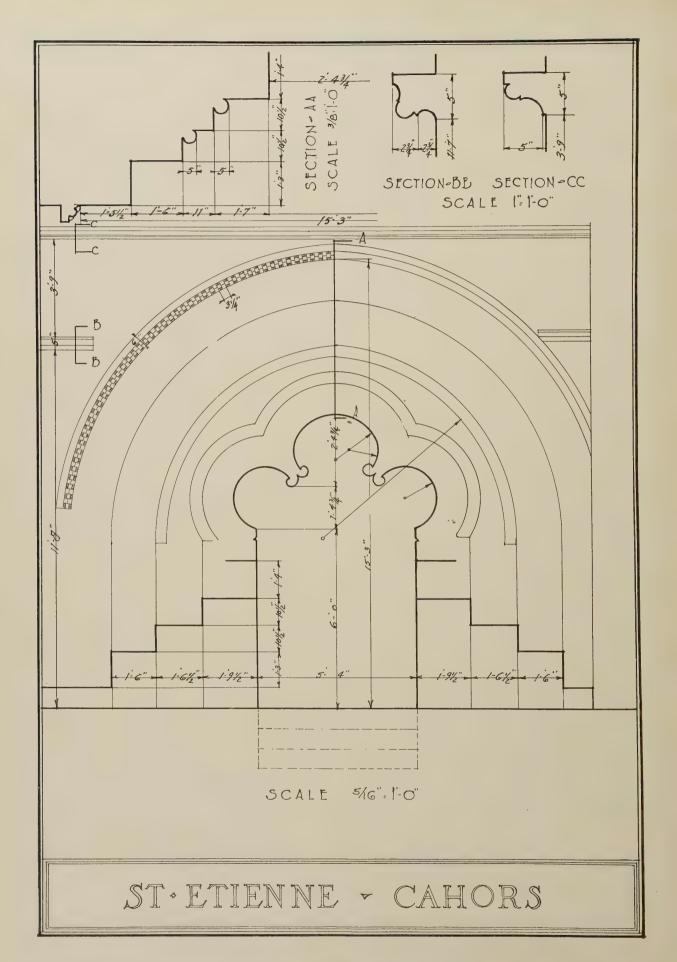


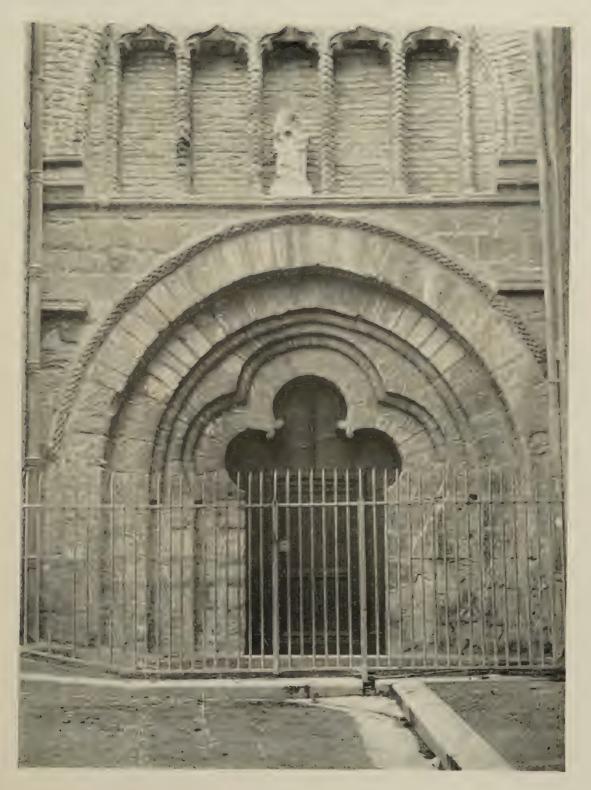
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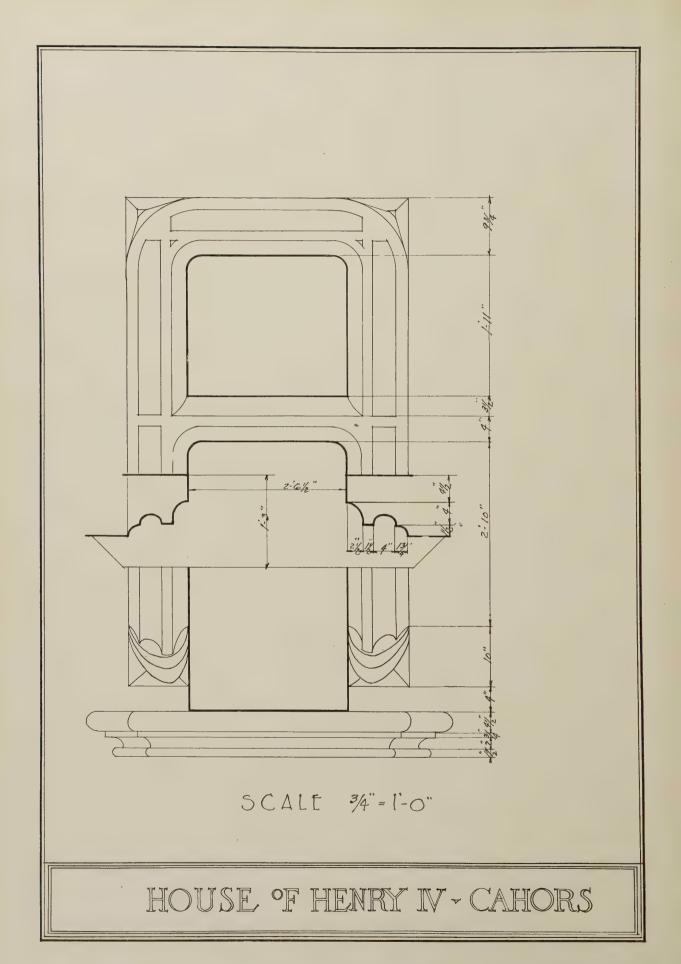


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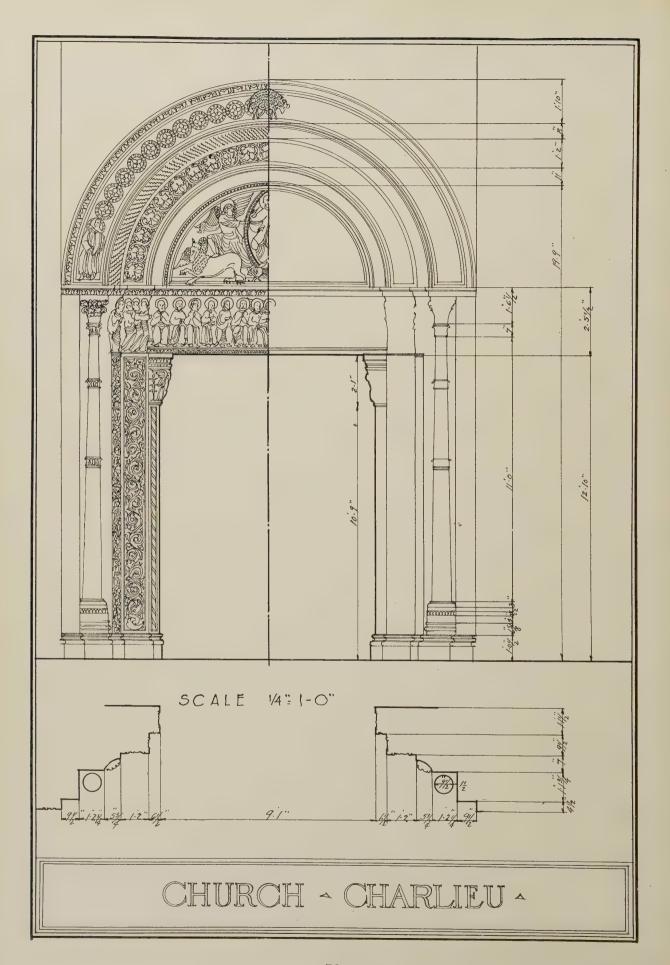


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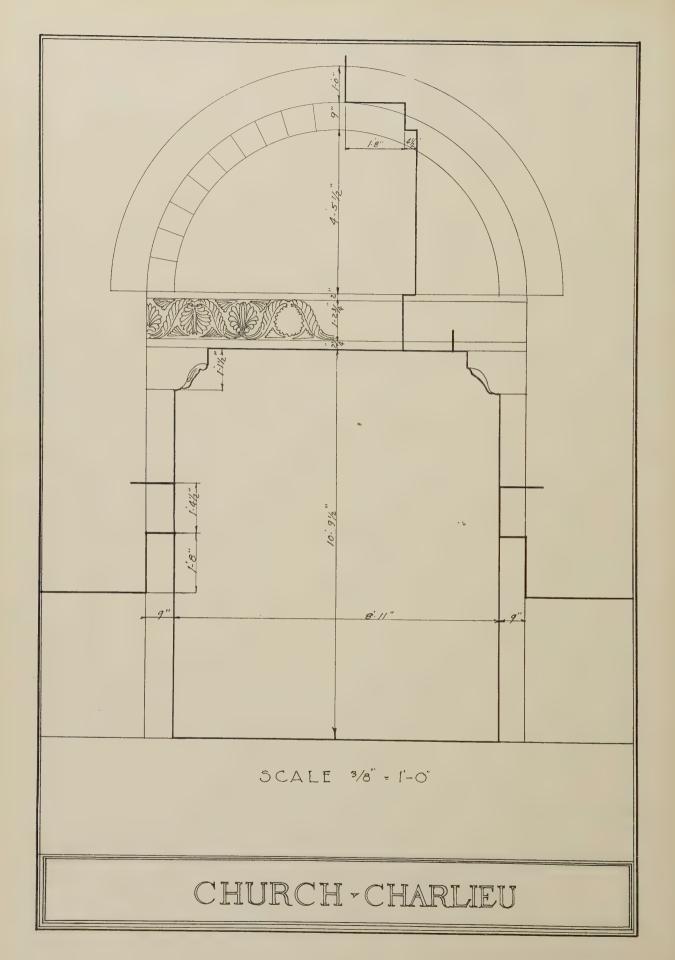


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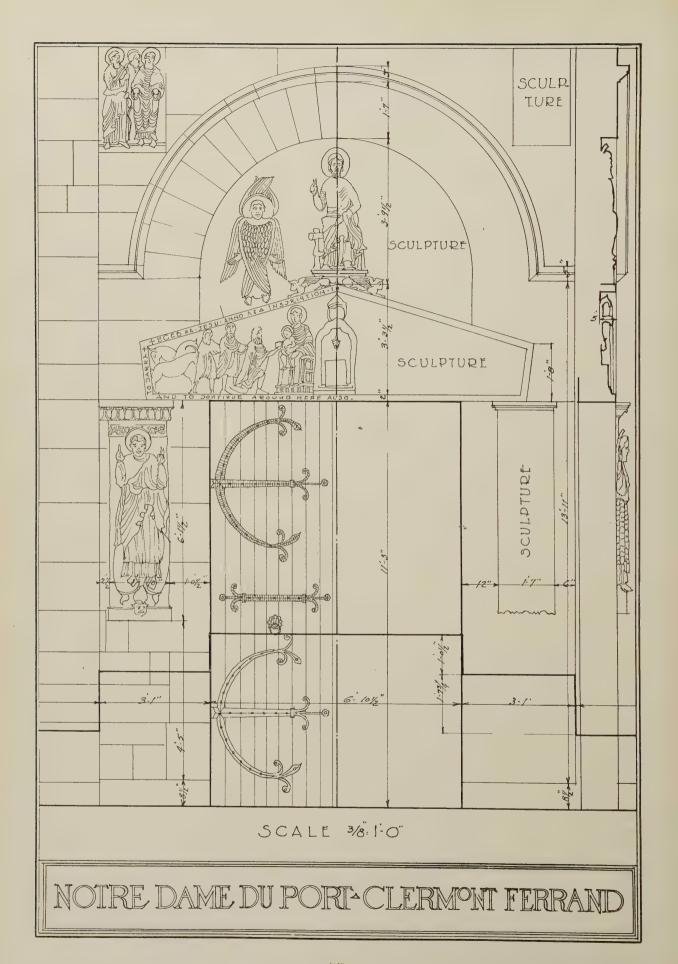


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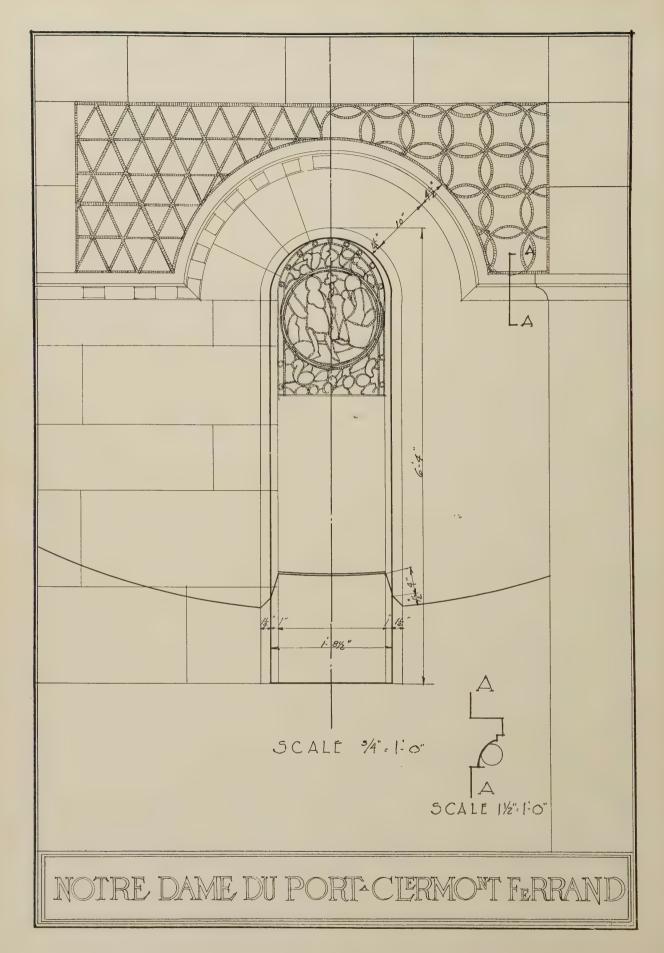


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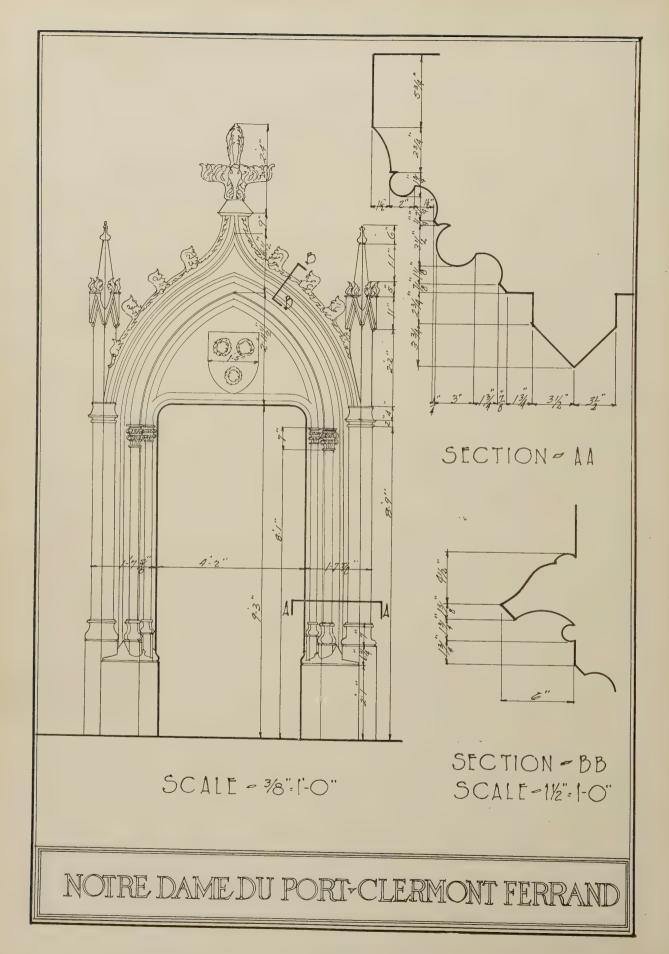


CLERMONT FERRAND, NOTRE DAME DU PORT.



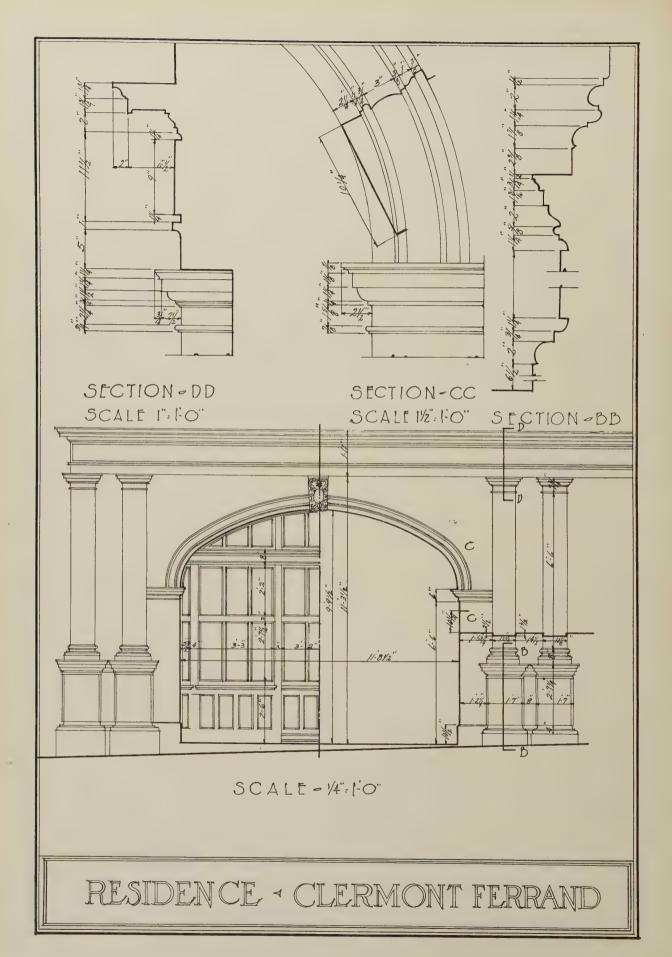


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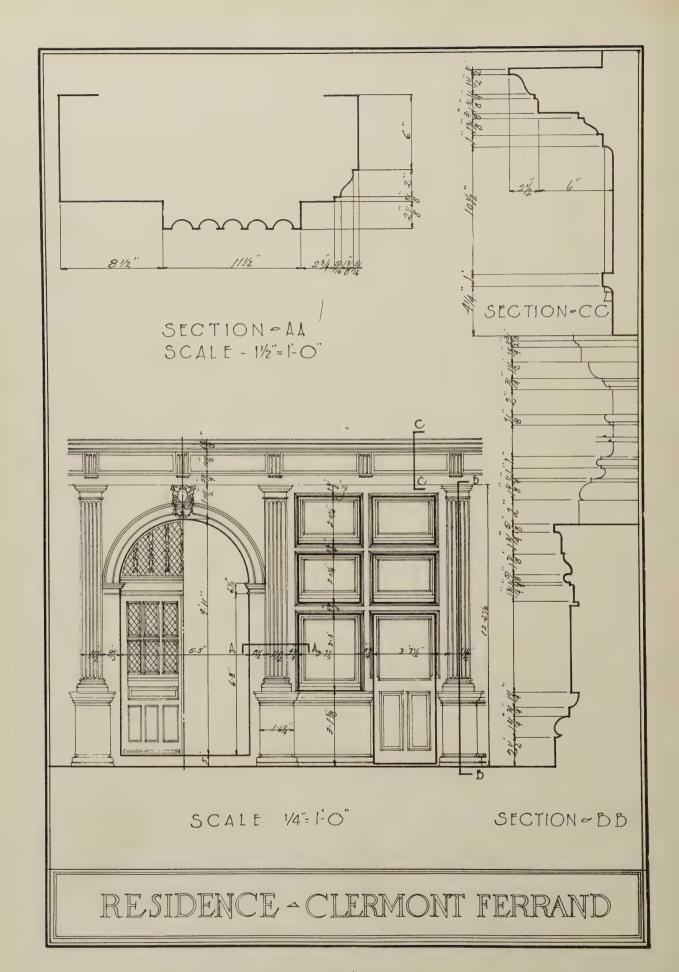


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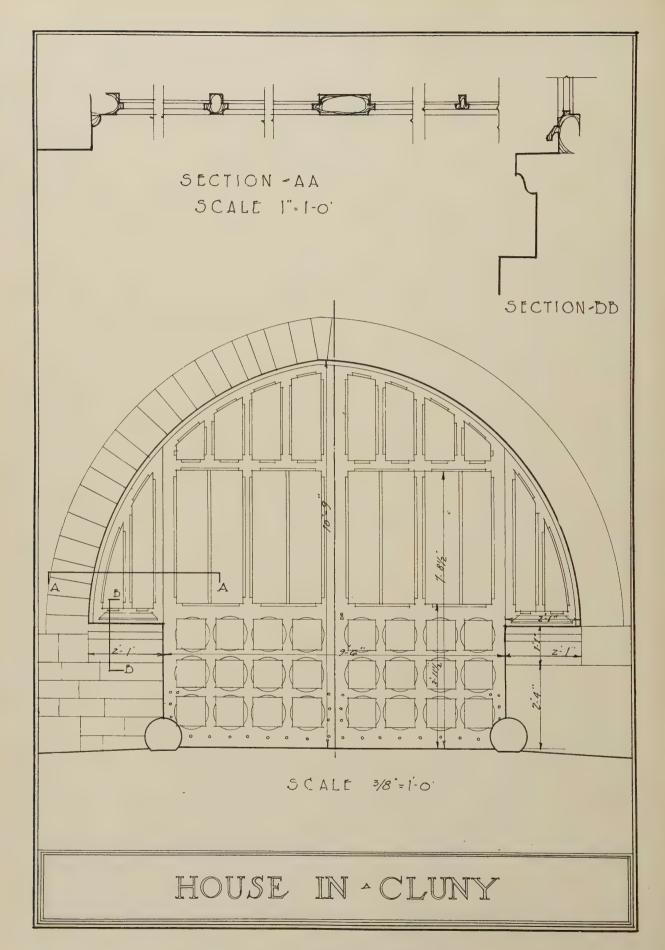


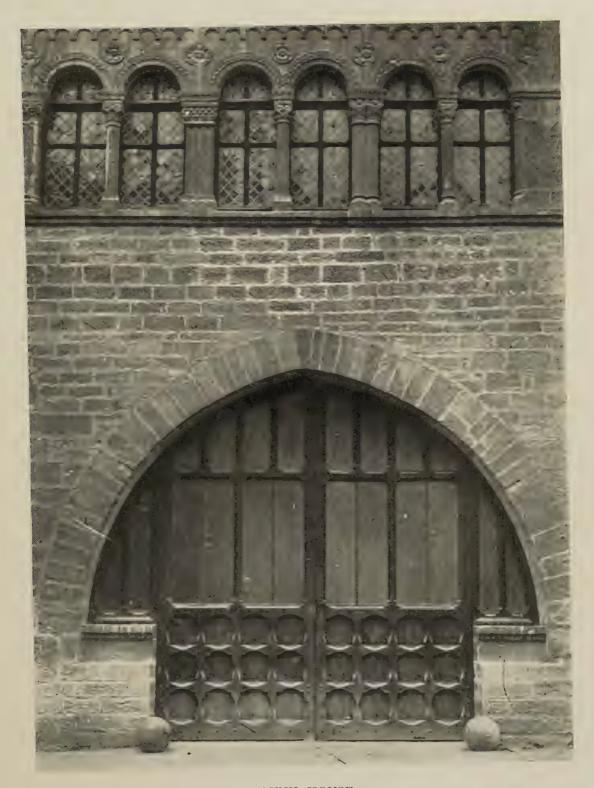
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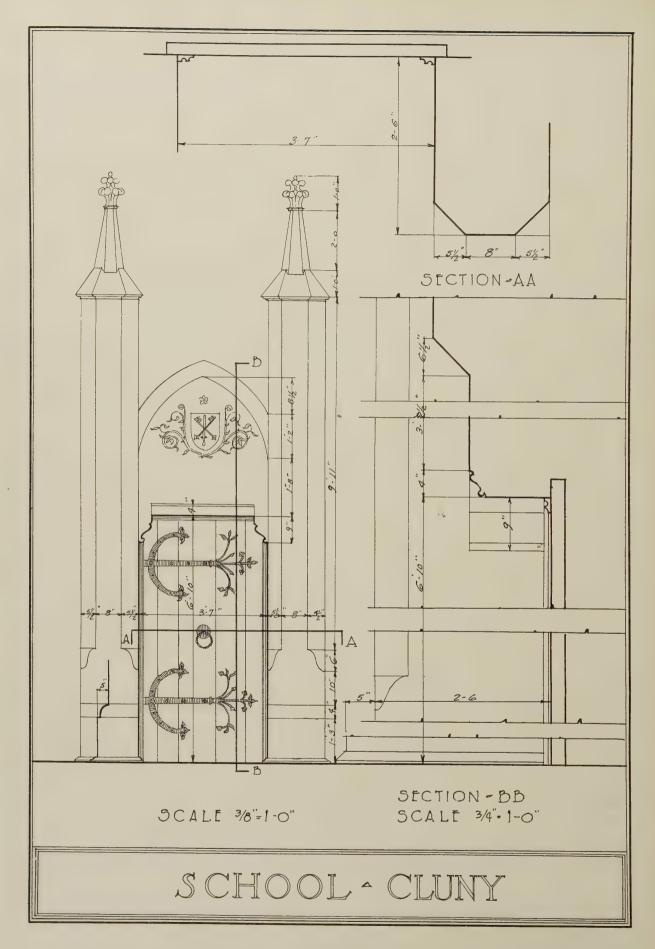


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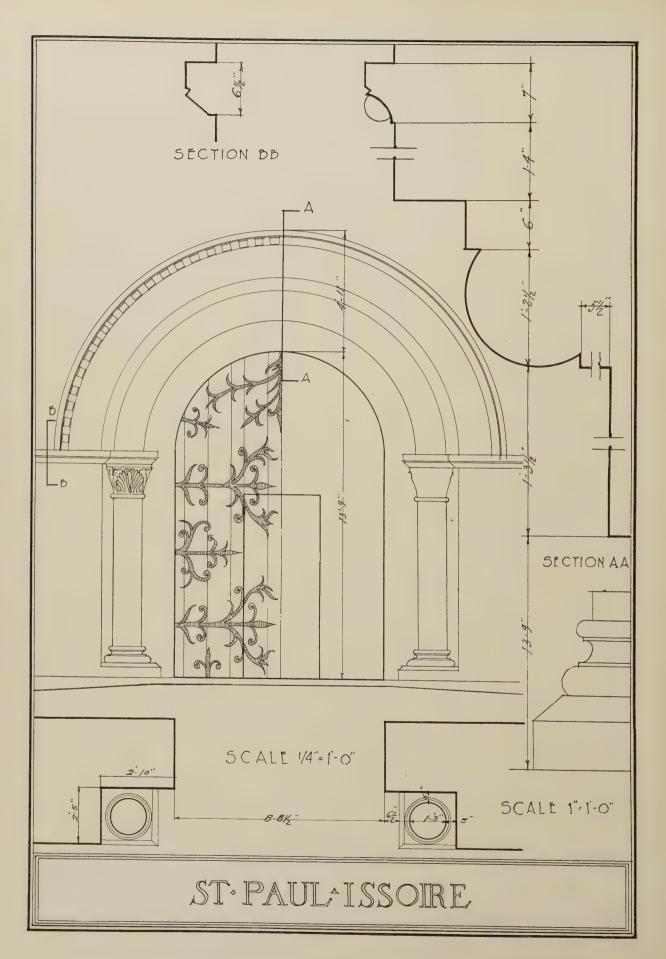


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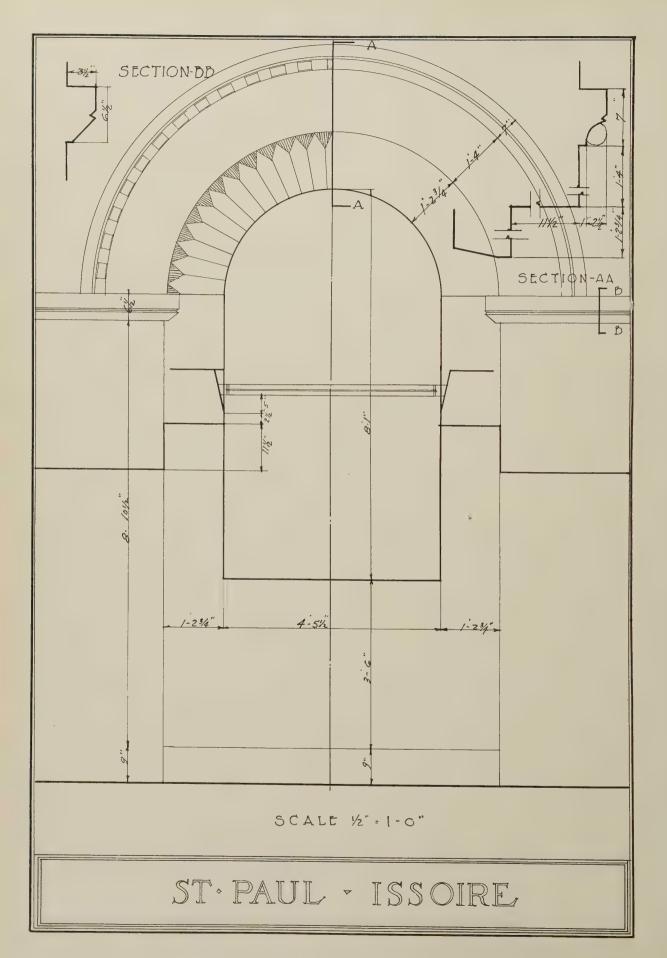


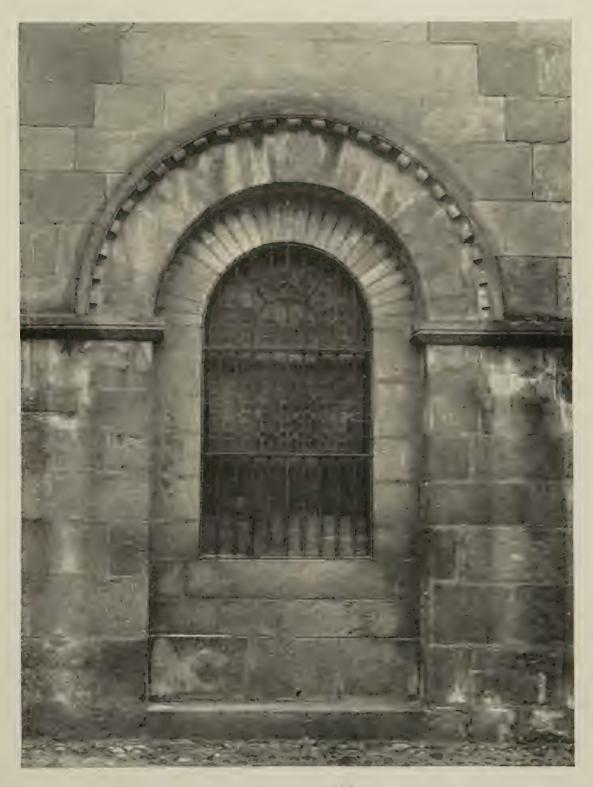
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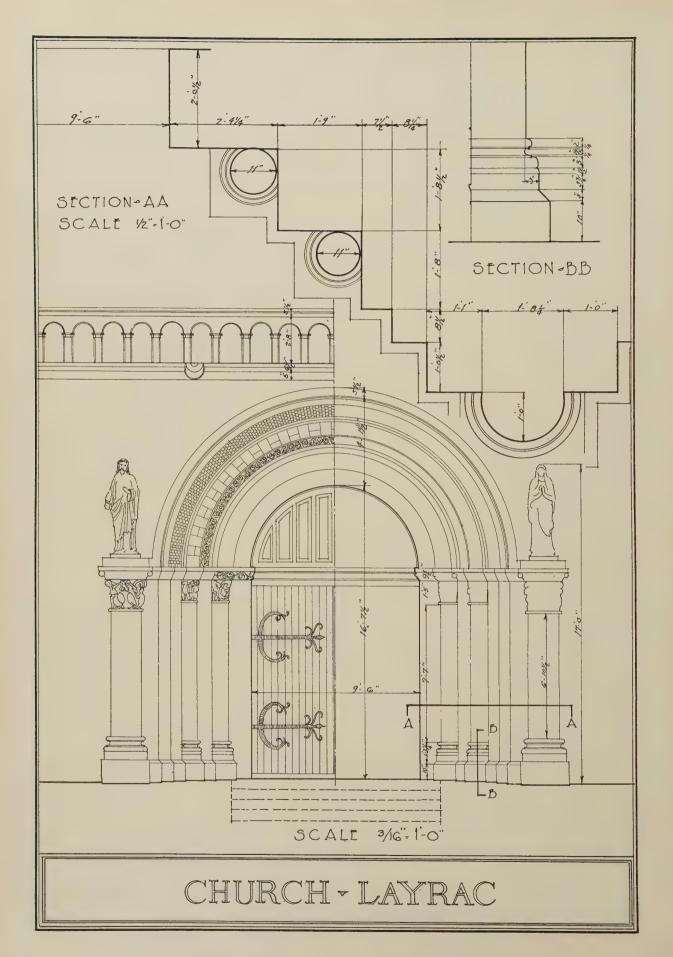


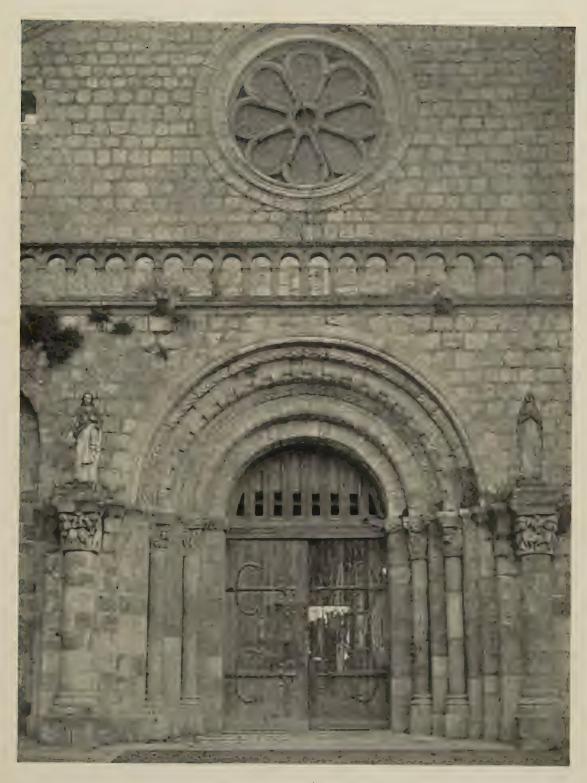
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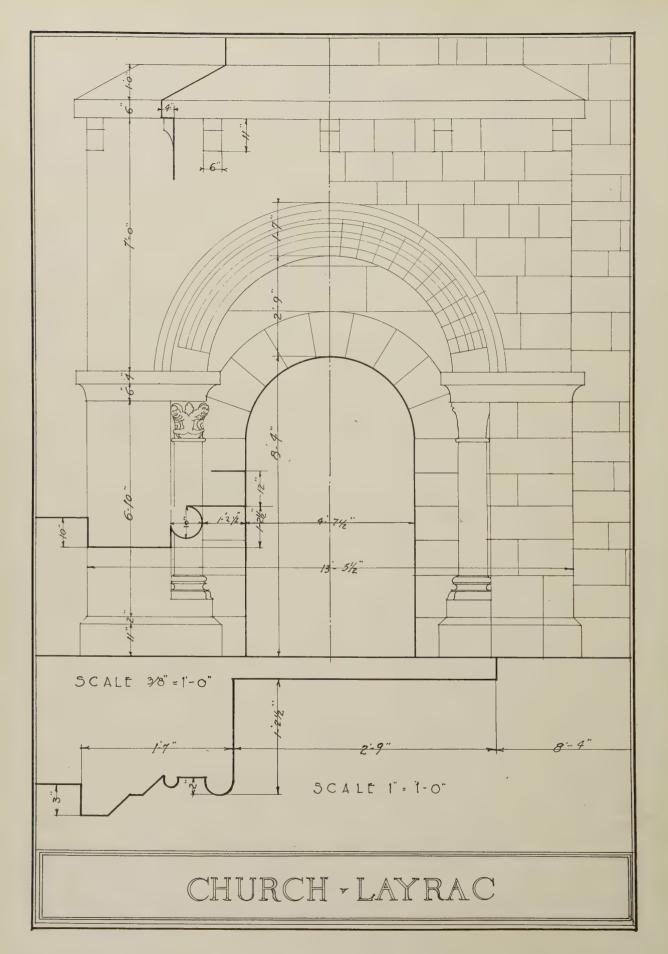


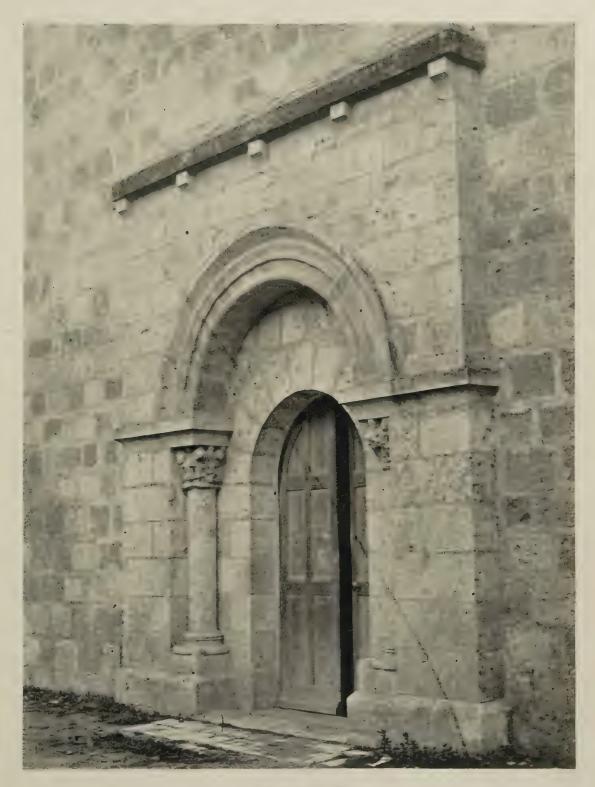
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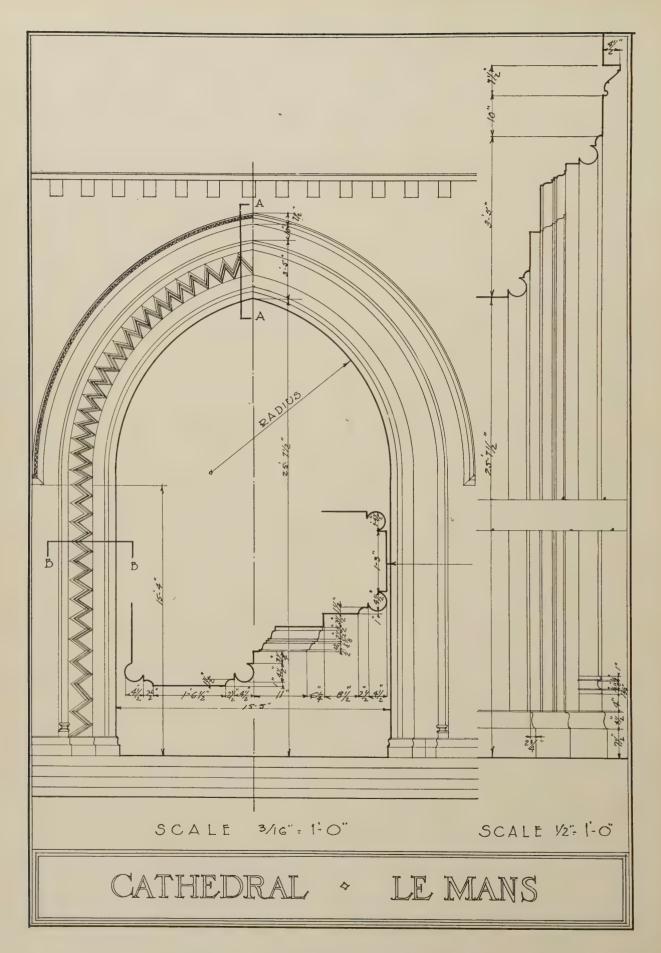


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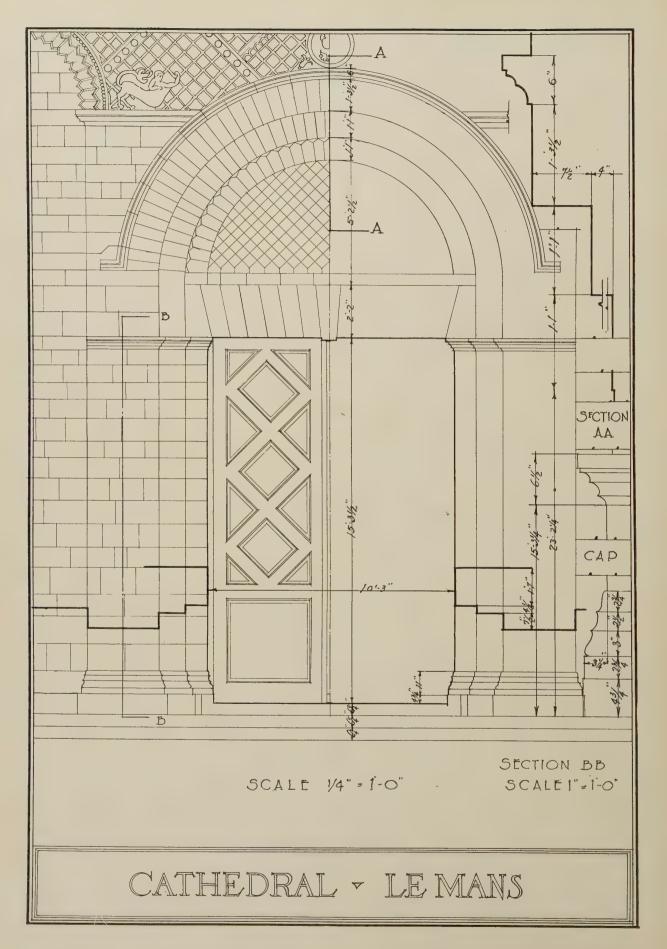


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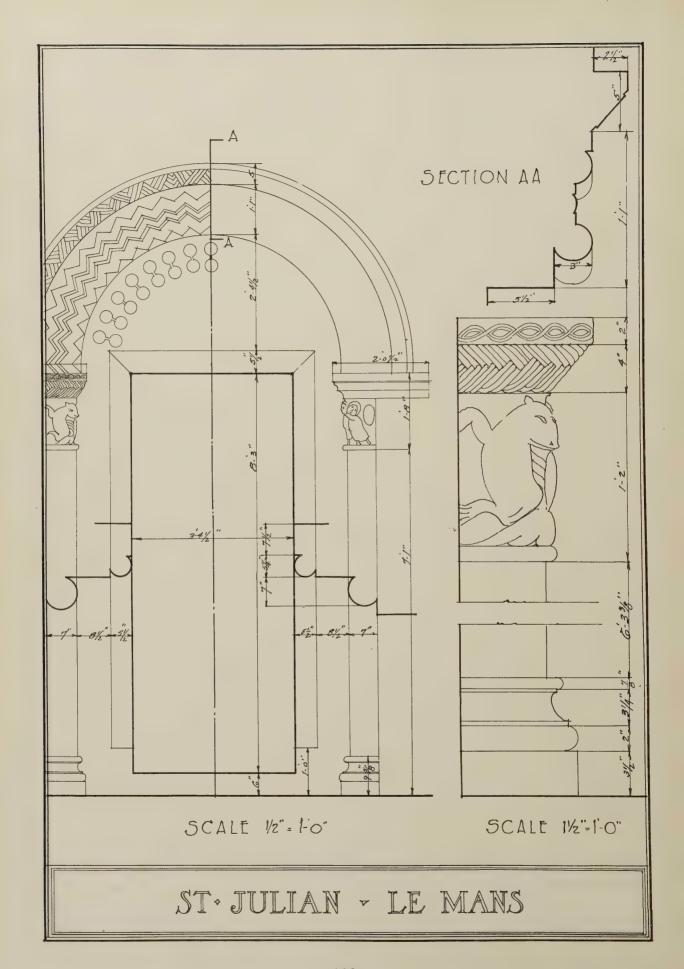


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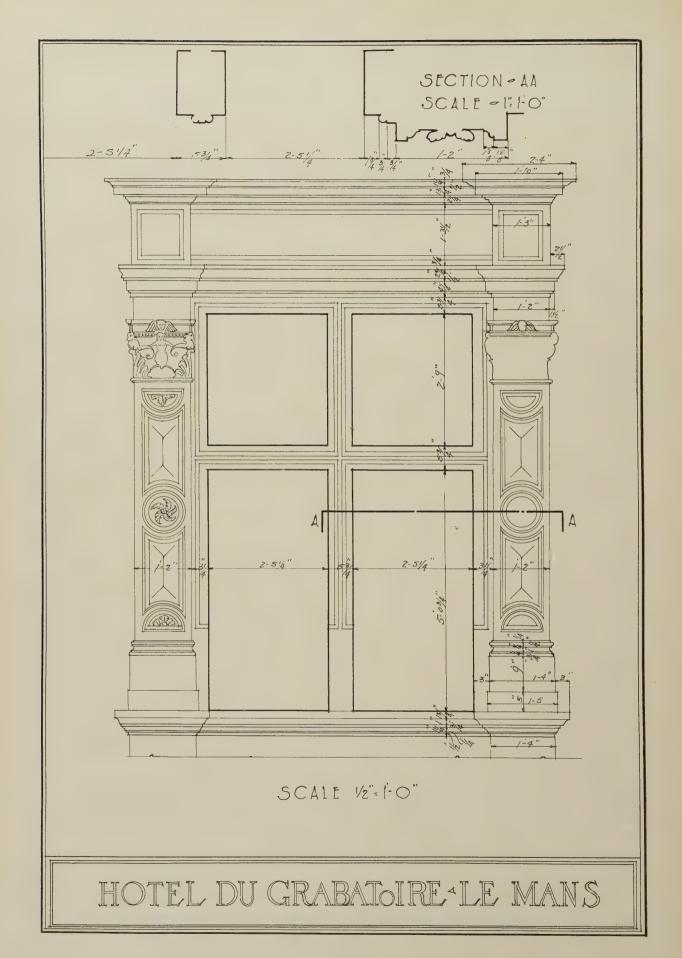


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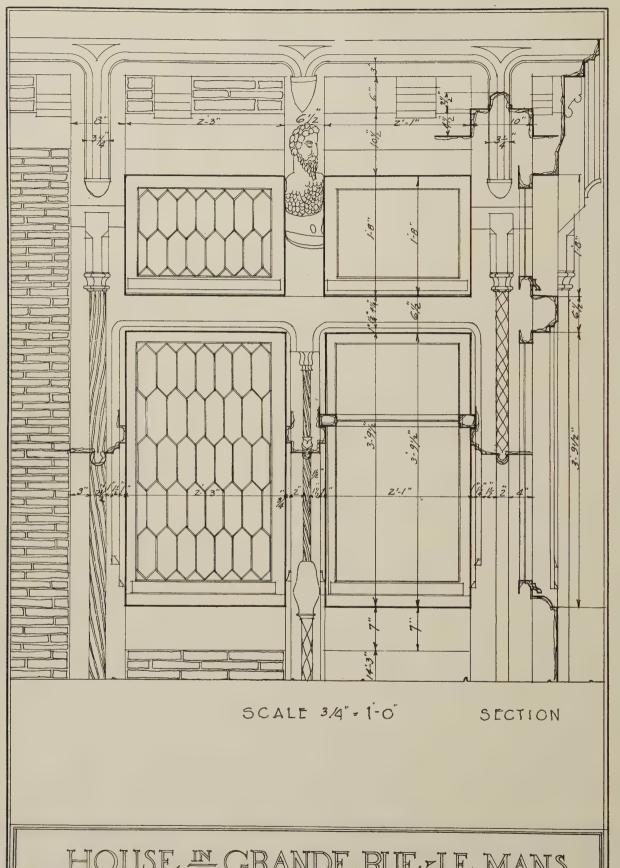


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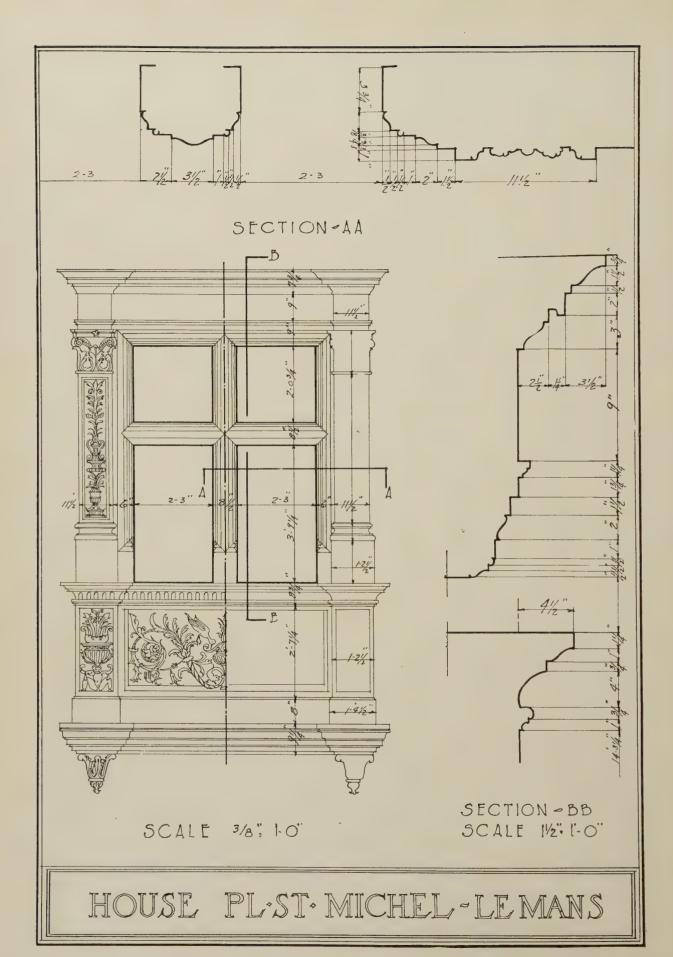
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HOUSE # GRANDE RUE-LE MANS

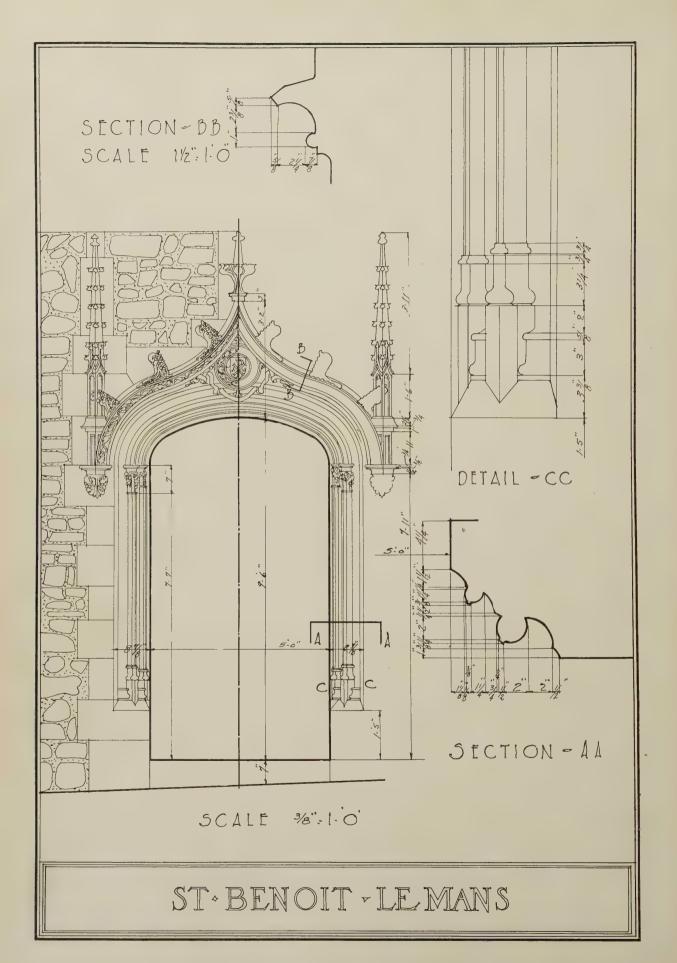


LE MANS, HOUSE IN GRANDE RUE.



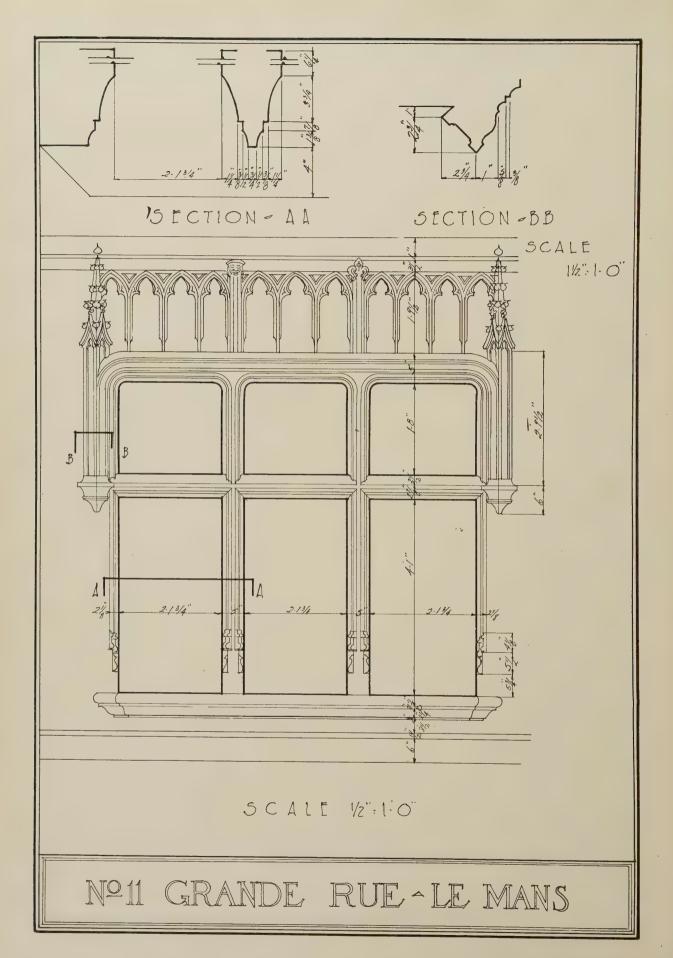


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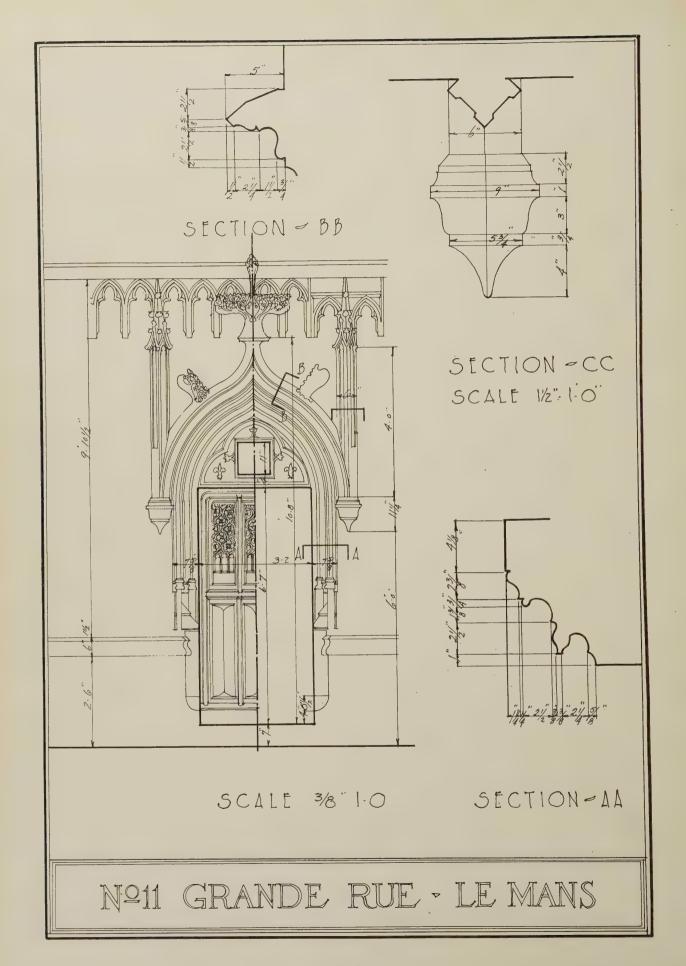


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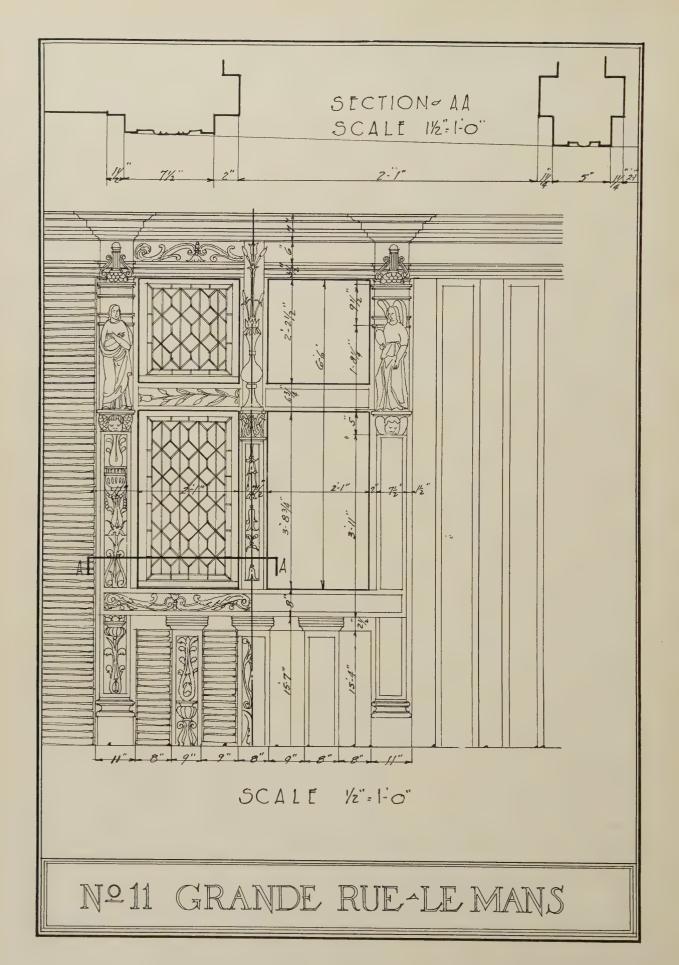


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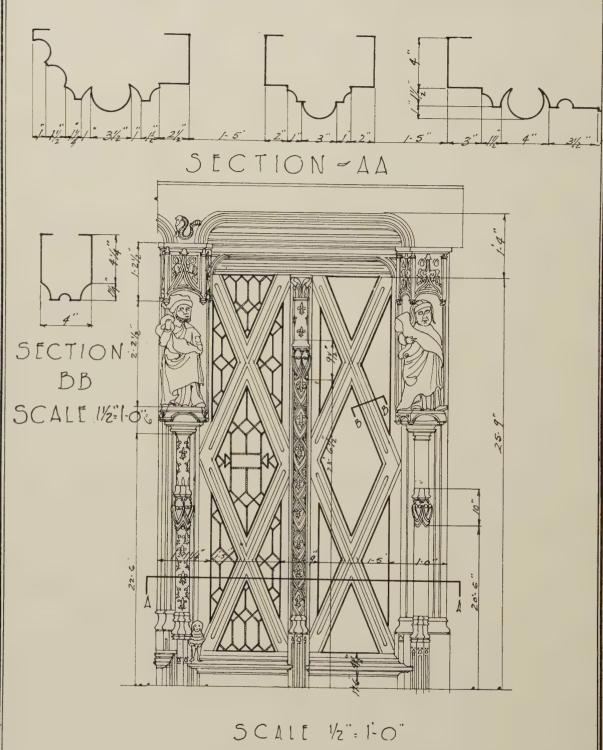


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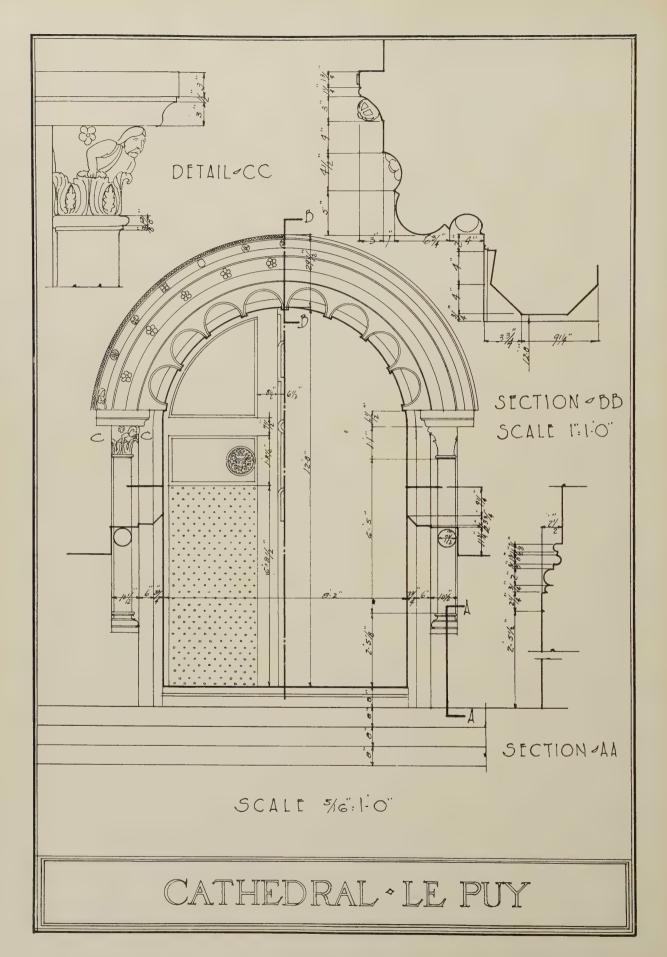
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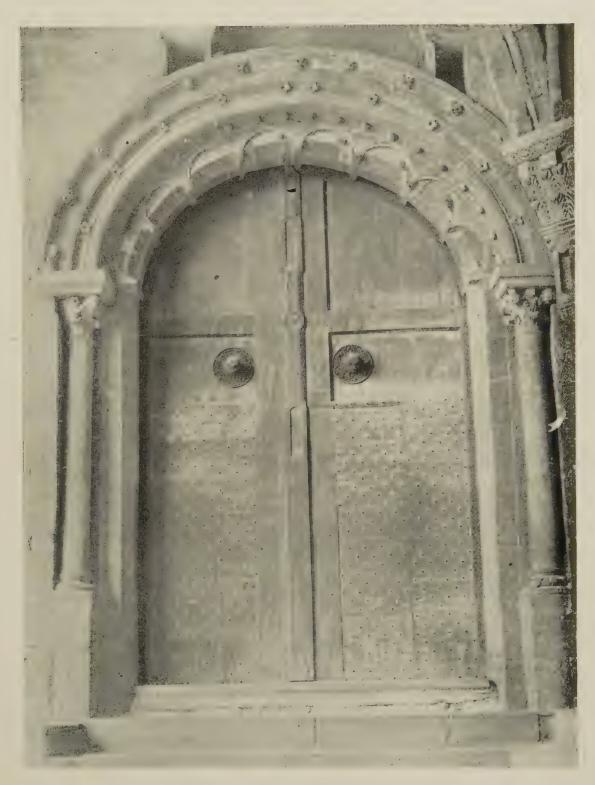


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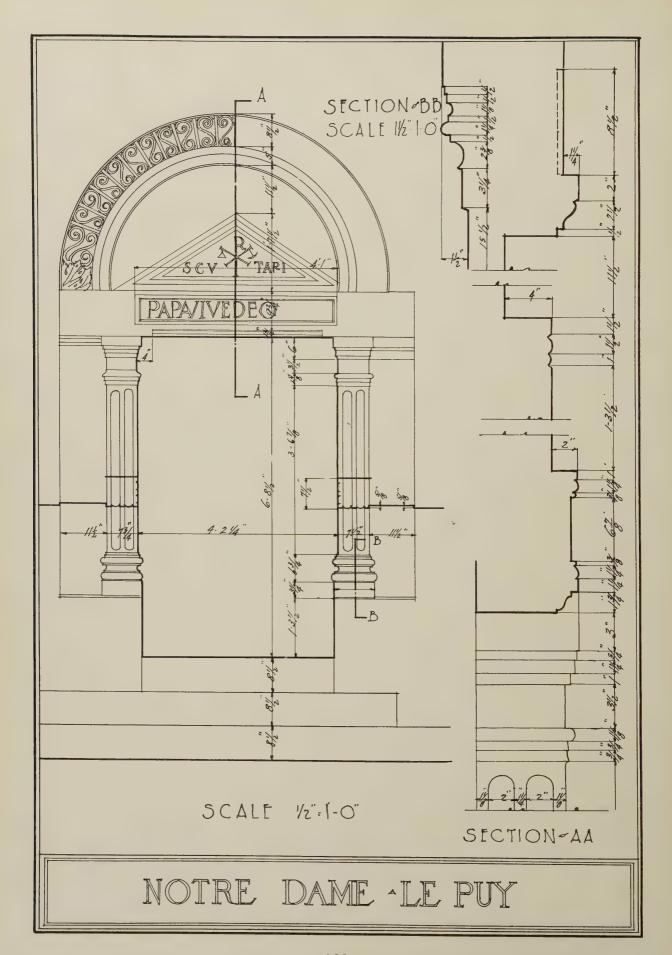


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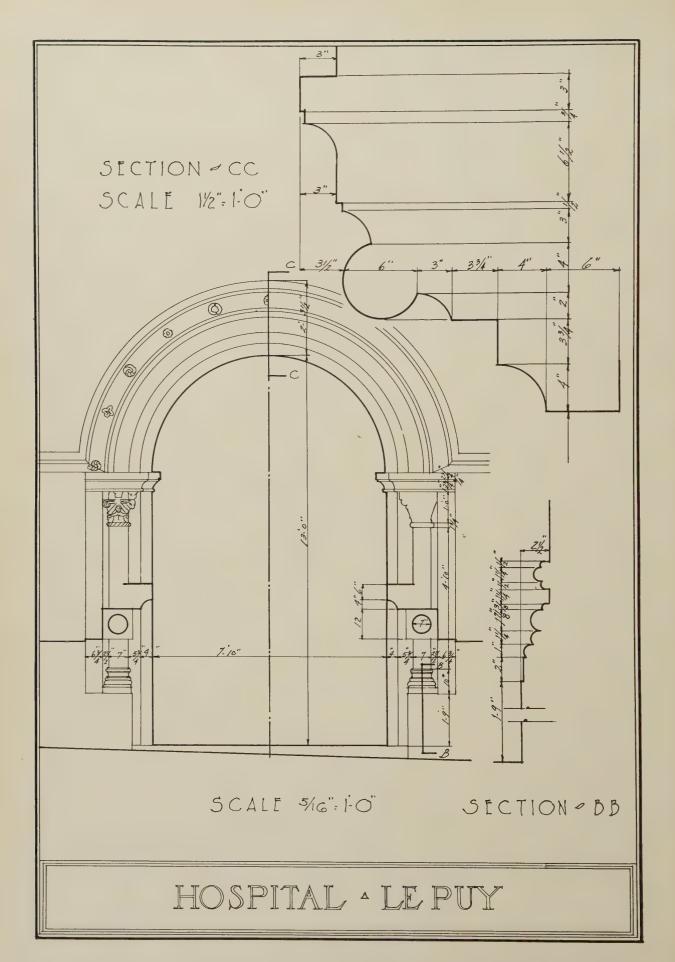


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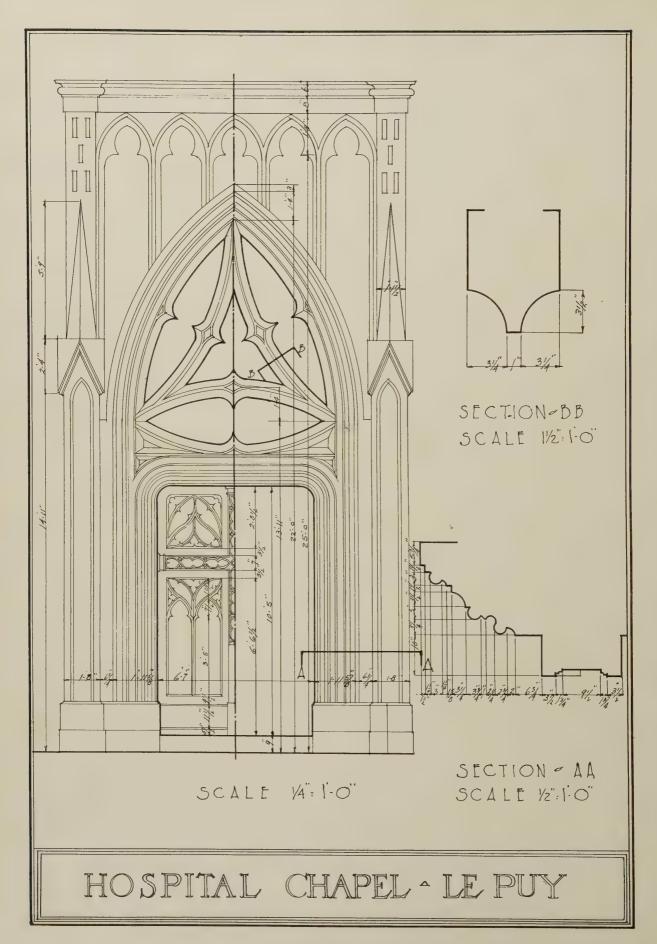


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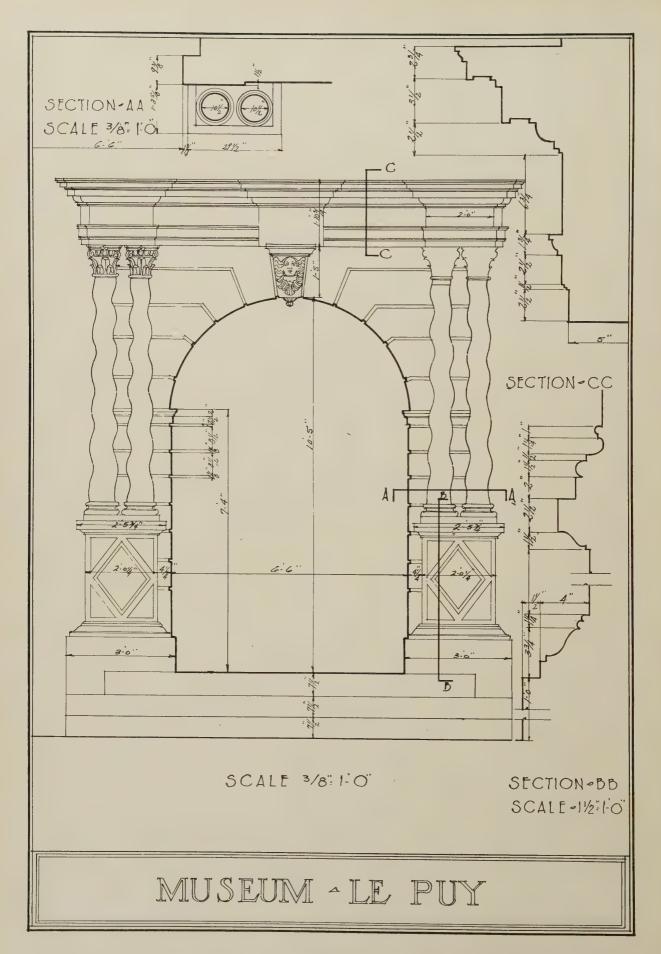


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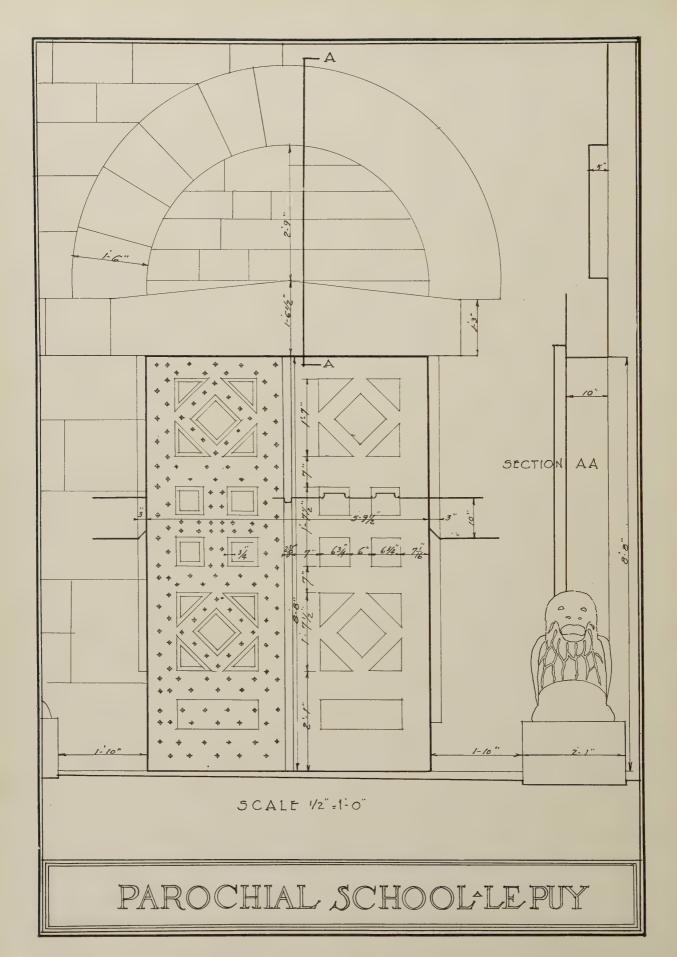


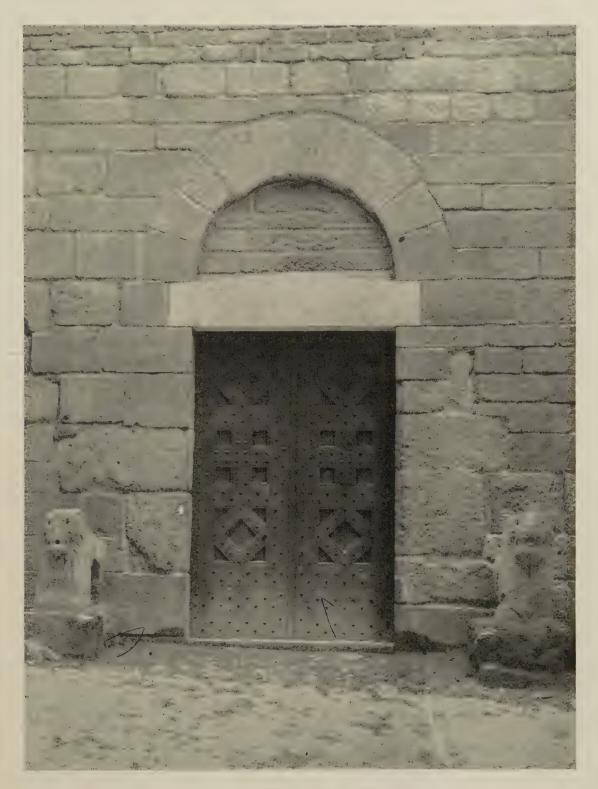
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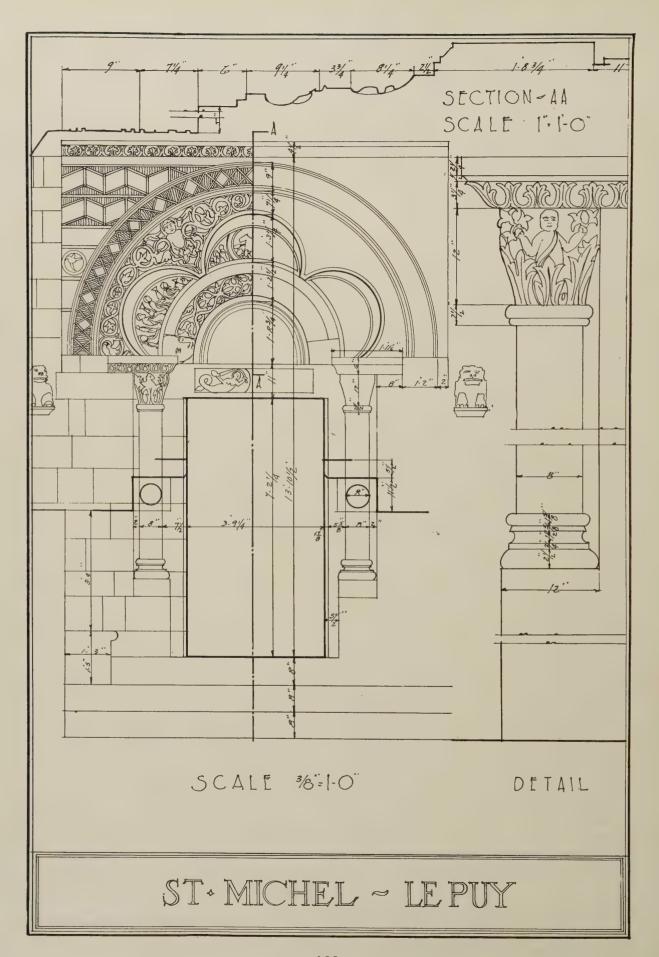


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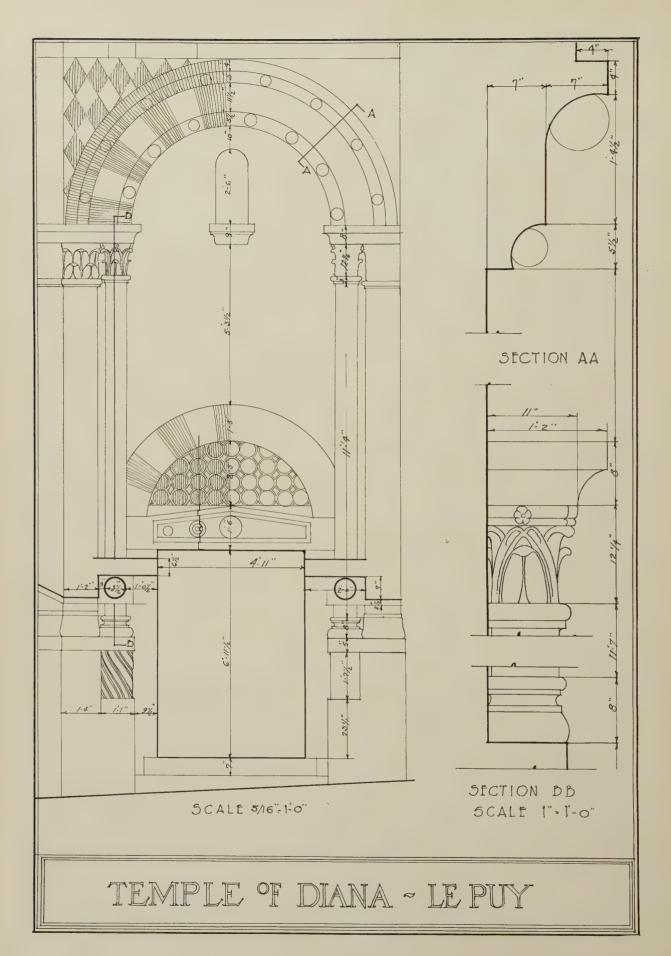


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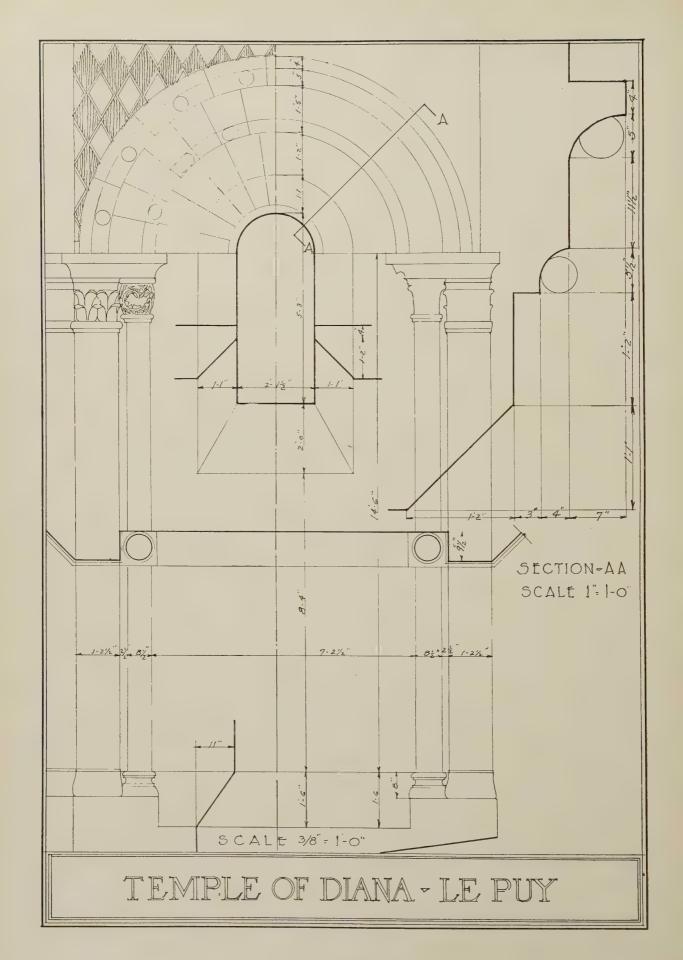


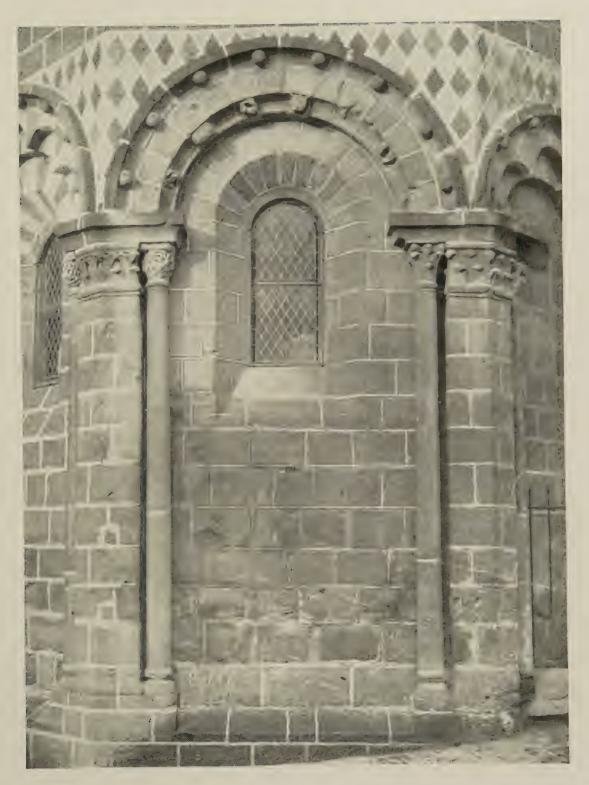
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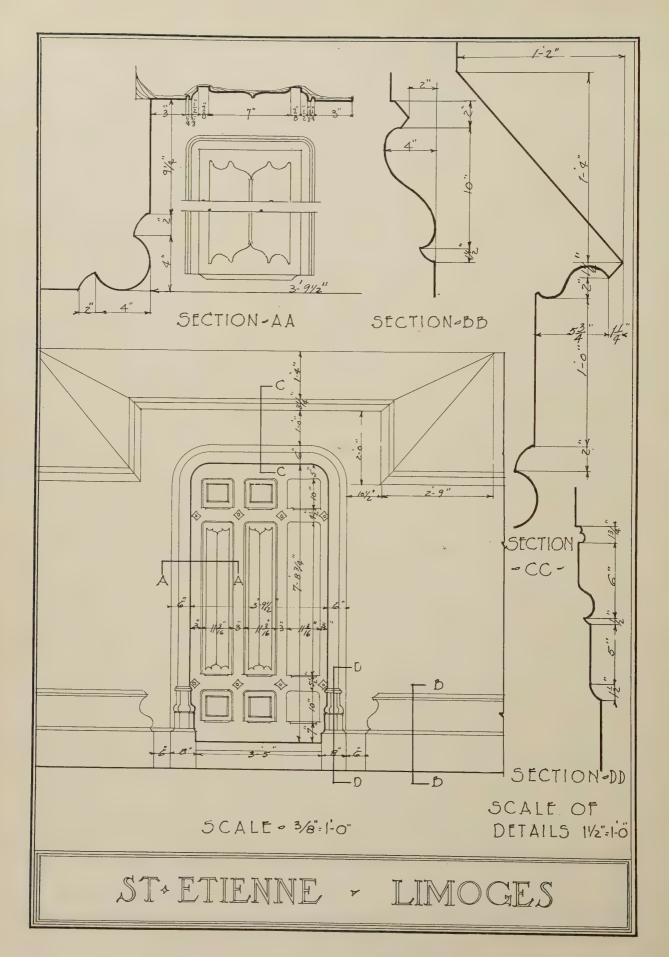


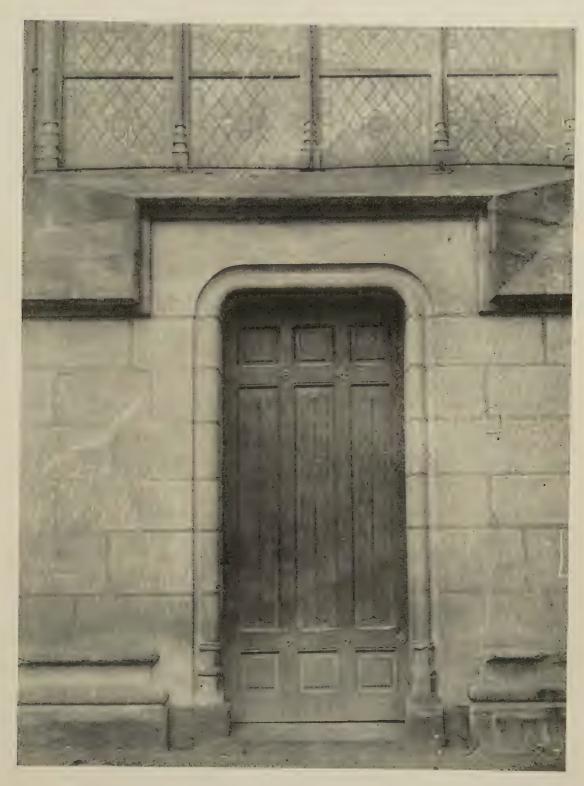
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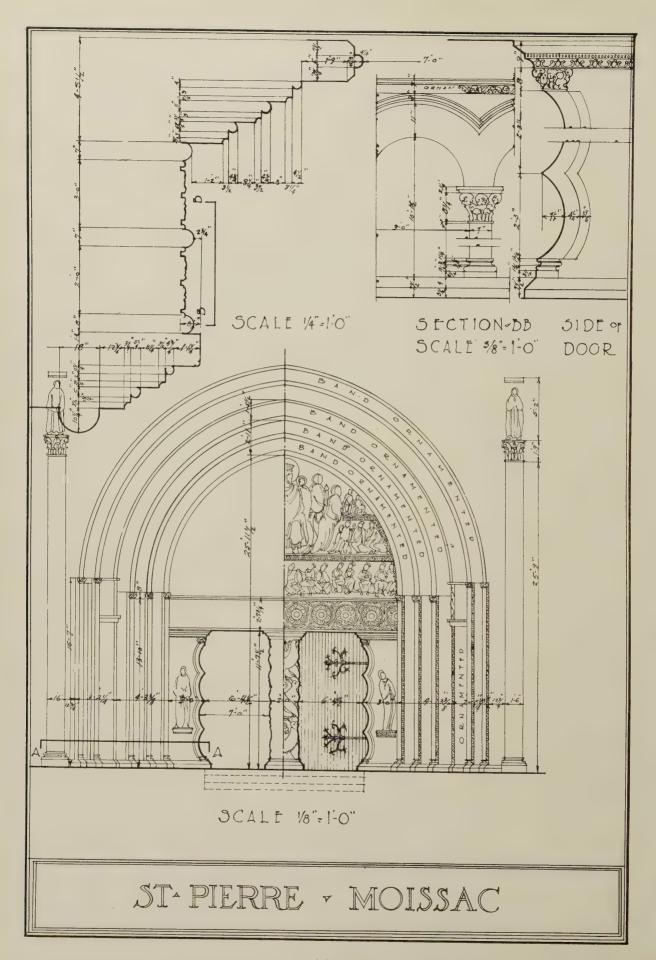


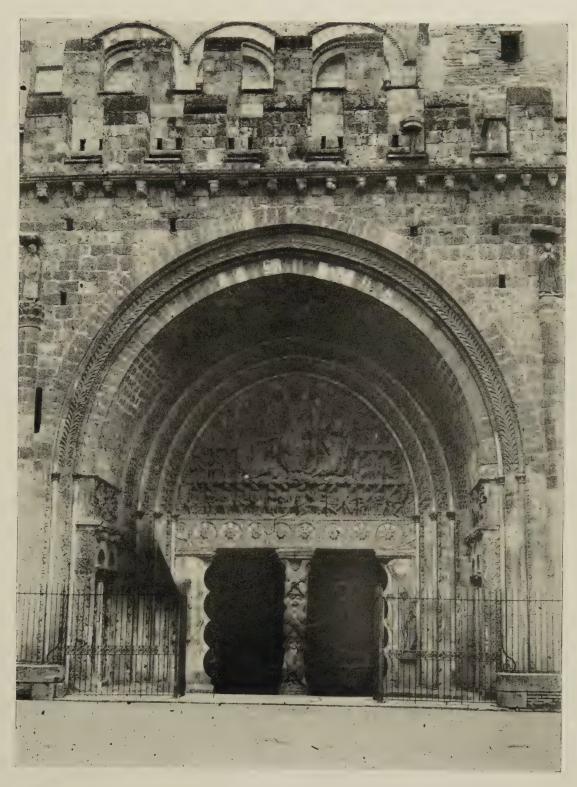
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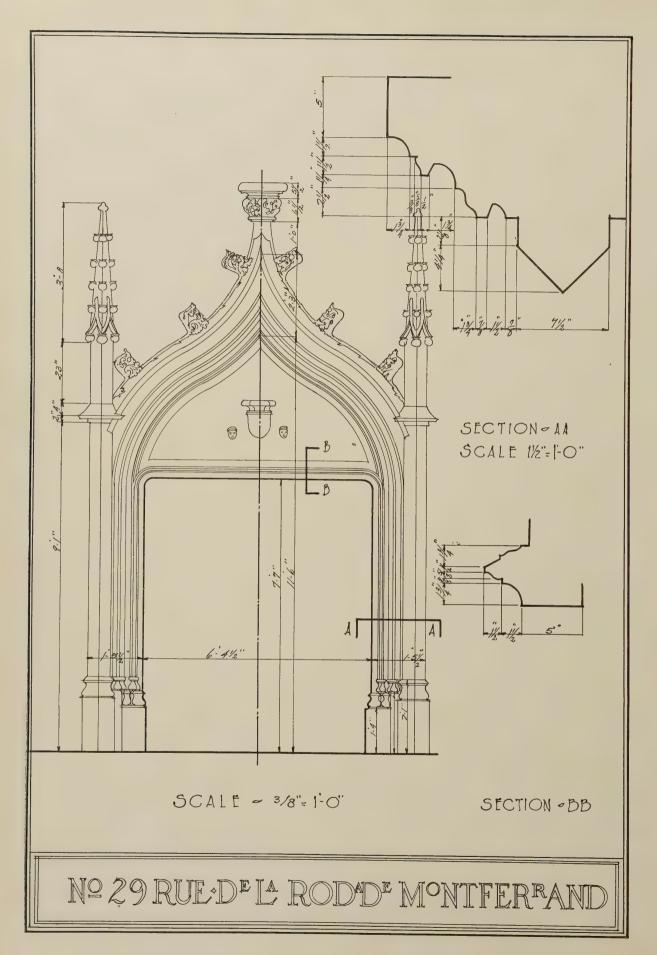


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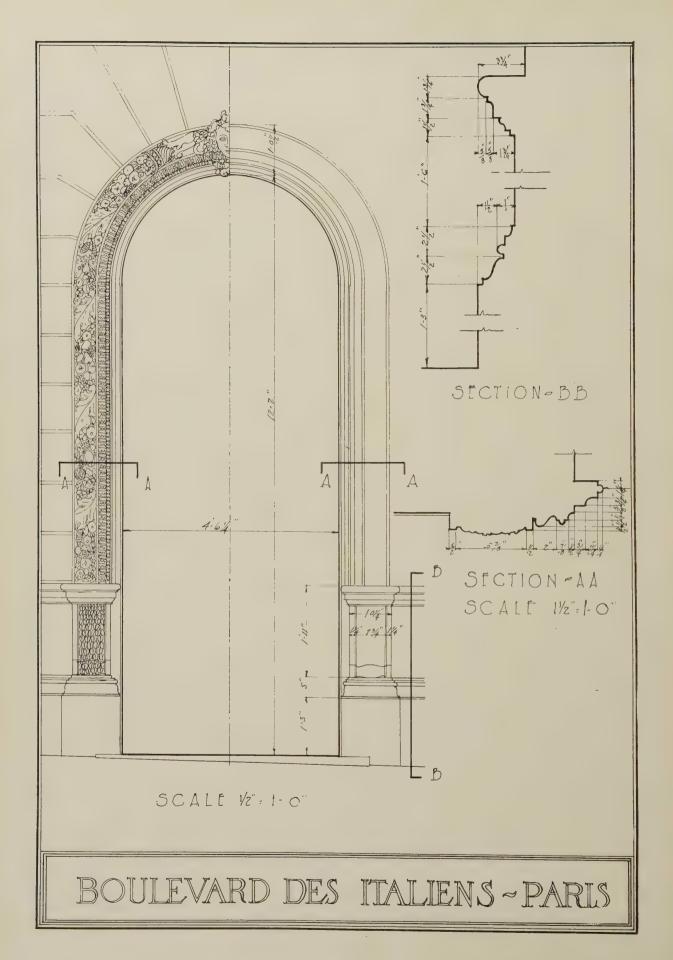


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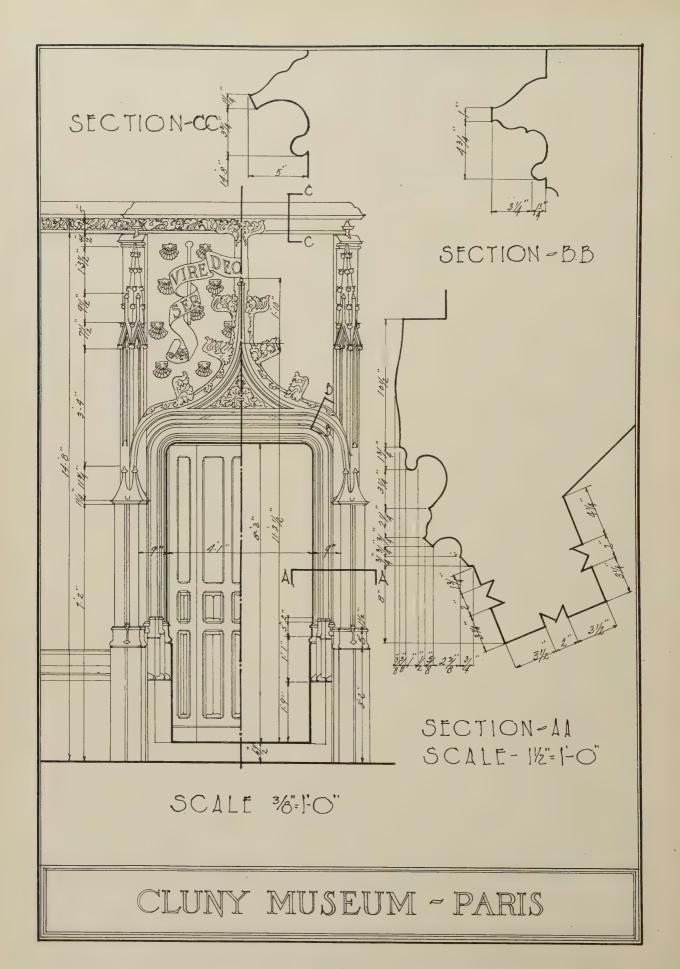


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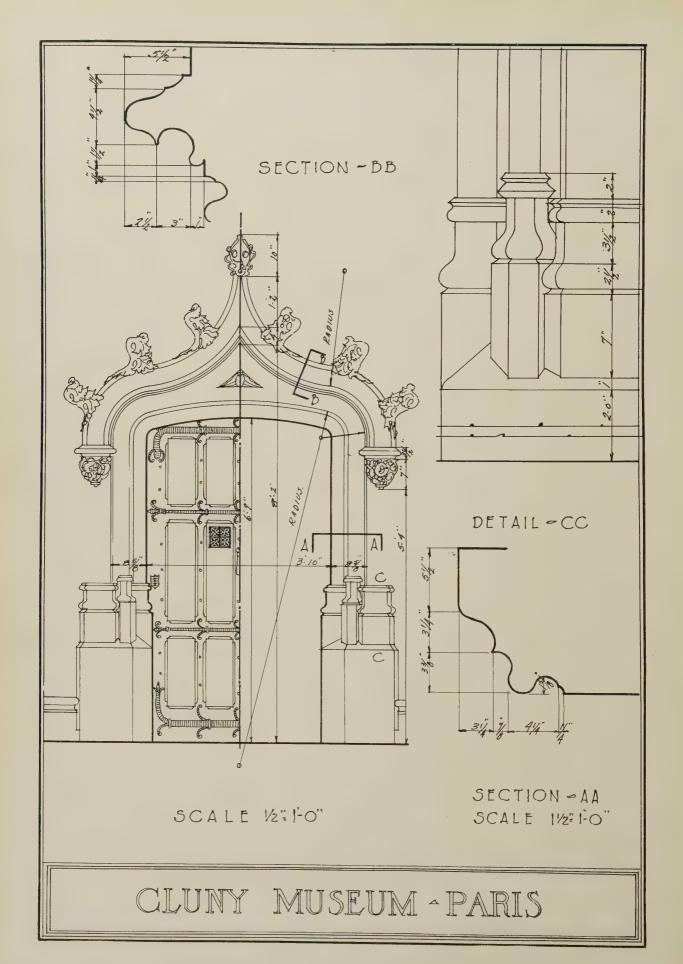


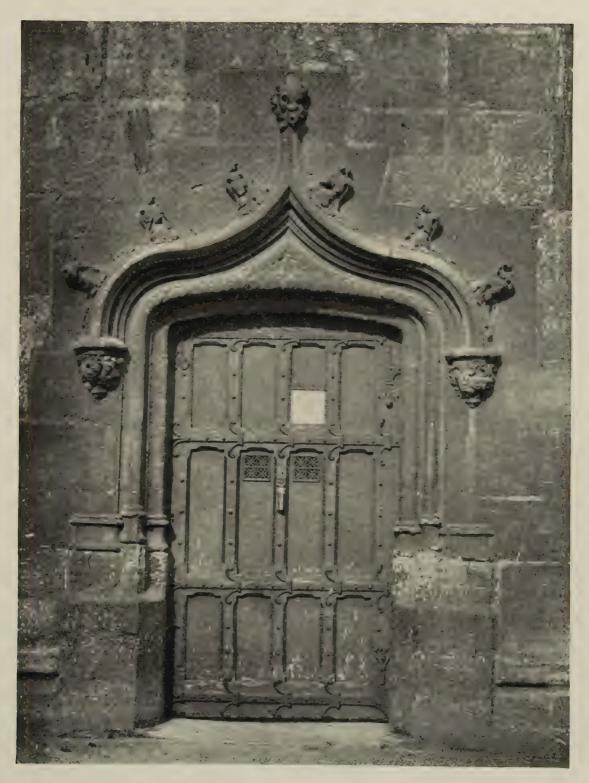
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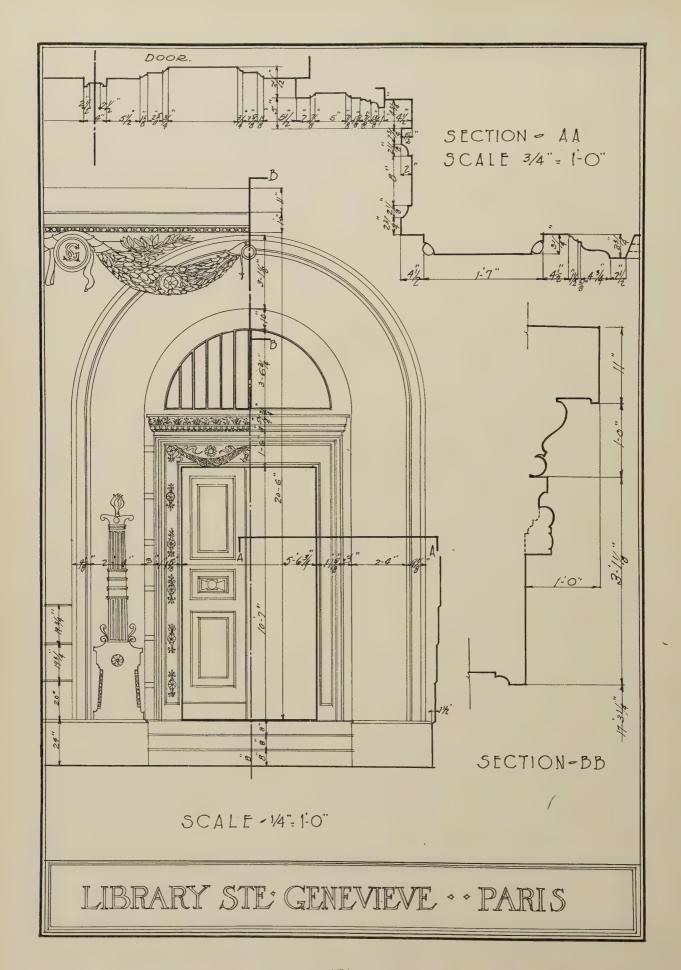


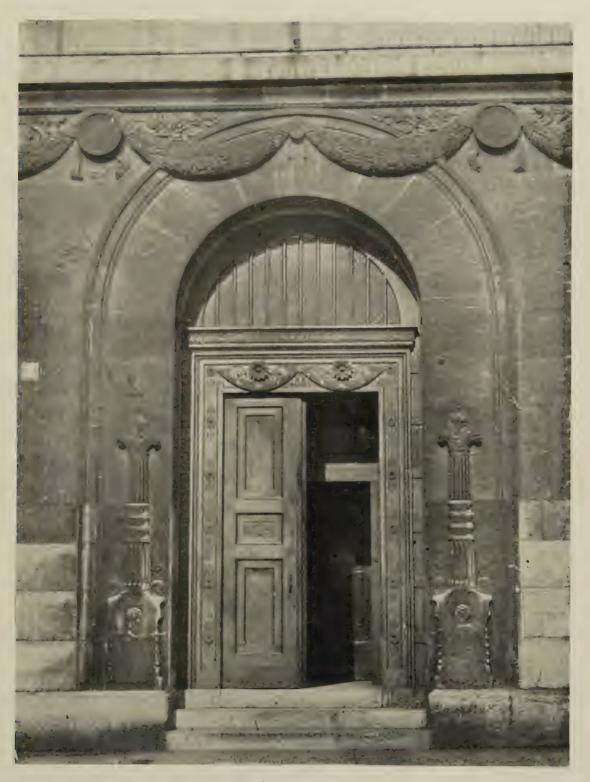
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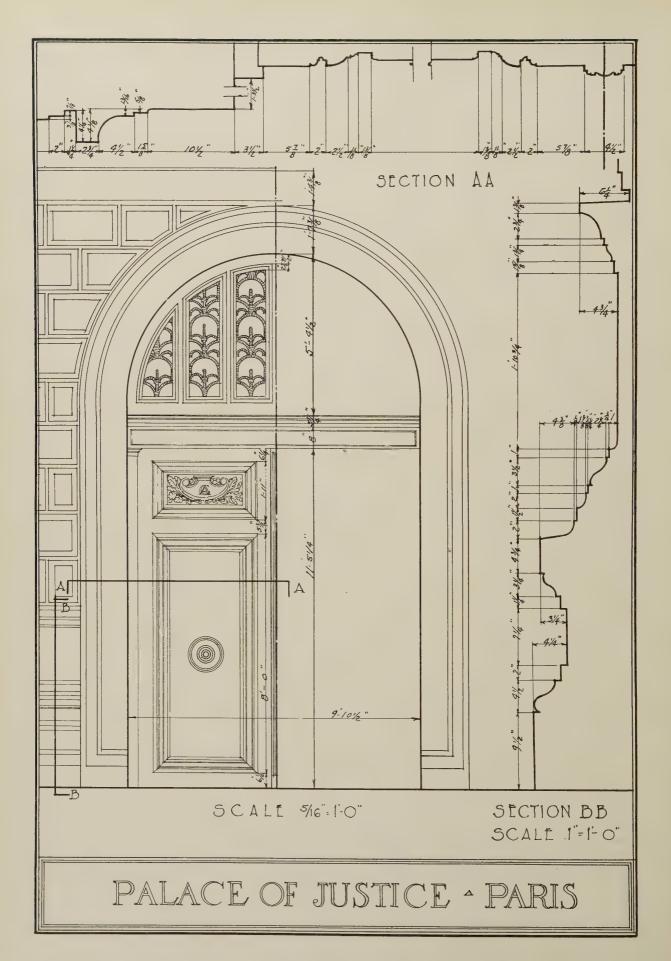


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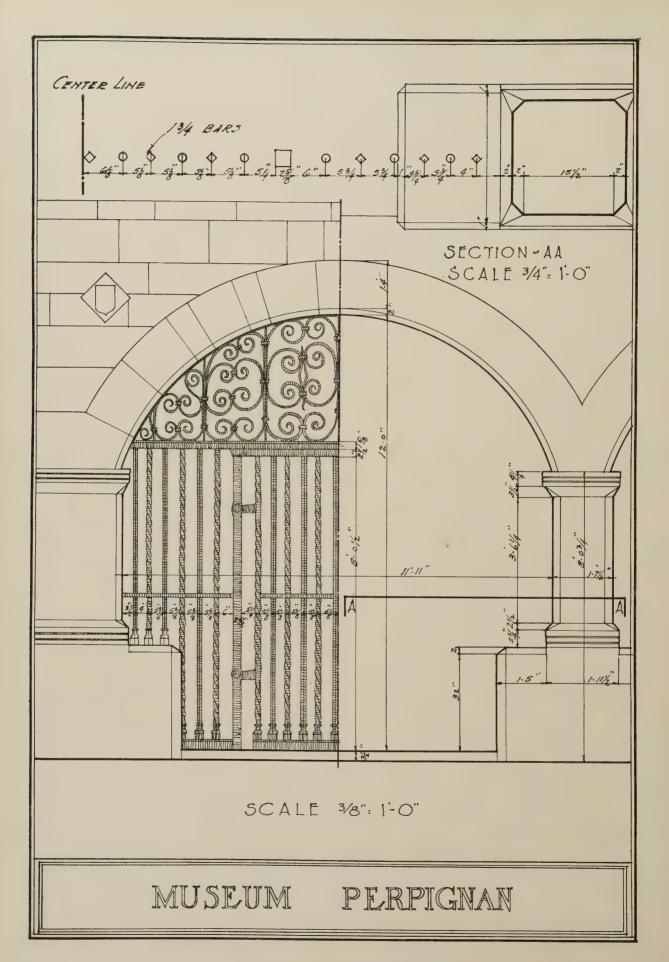


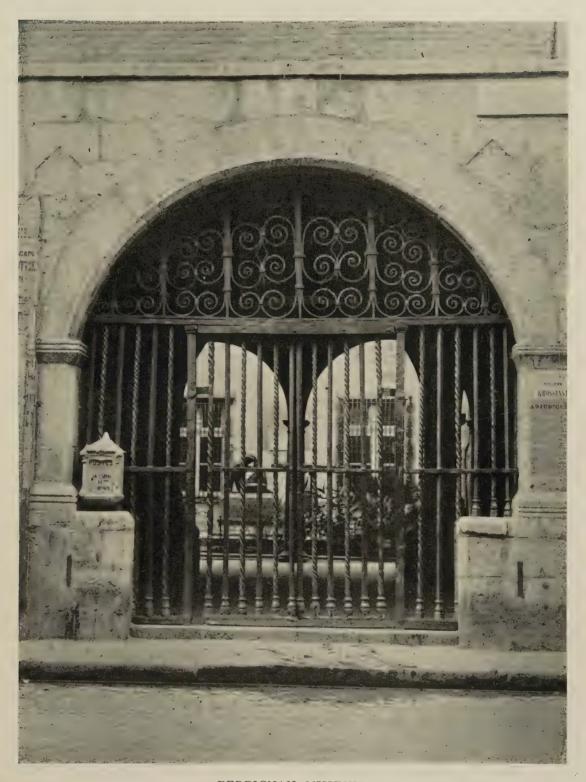
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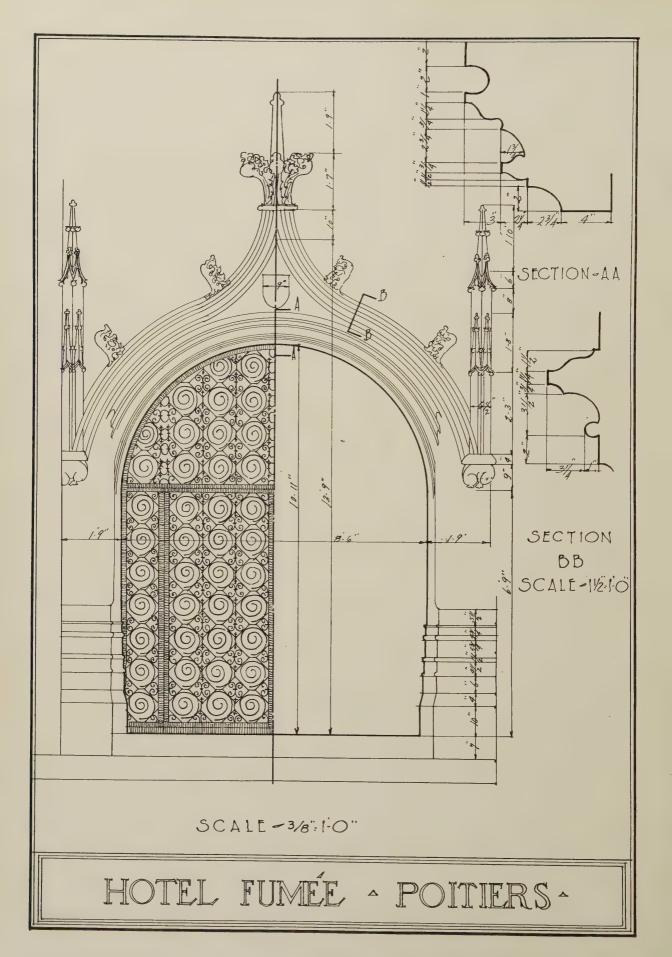


PARIS, PALACE OF JUSTICE.



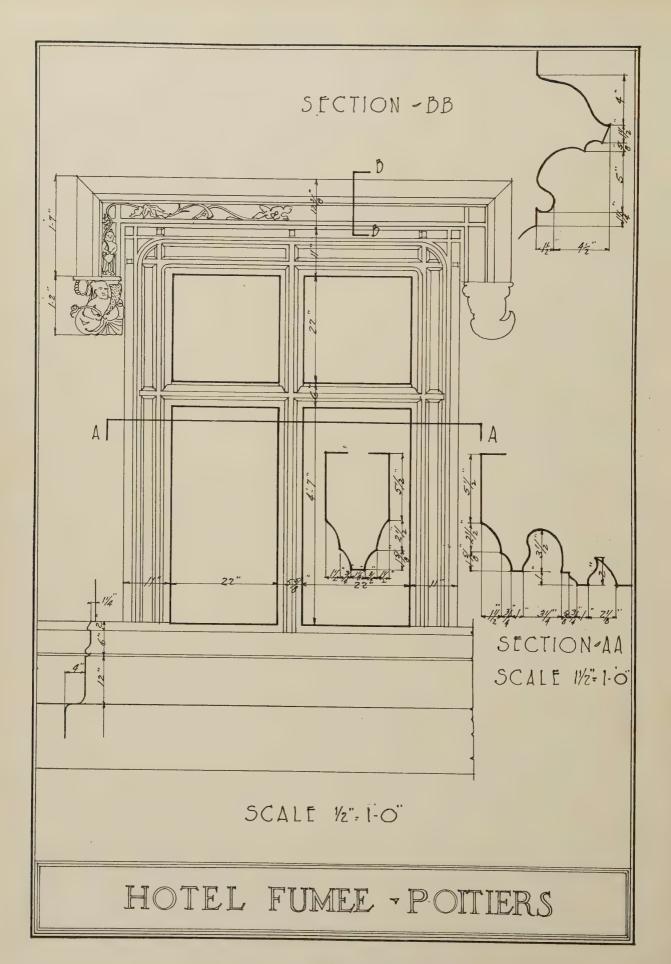


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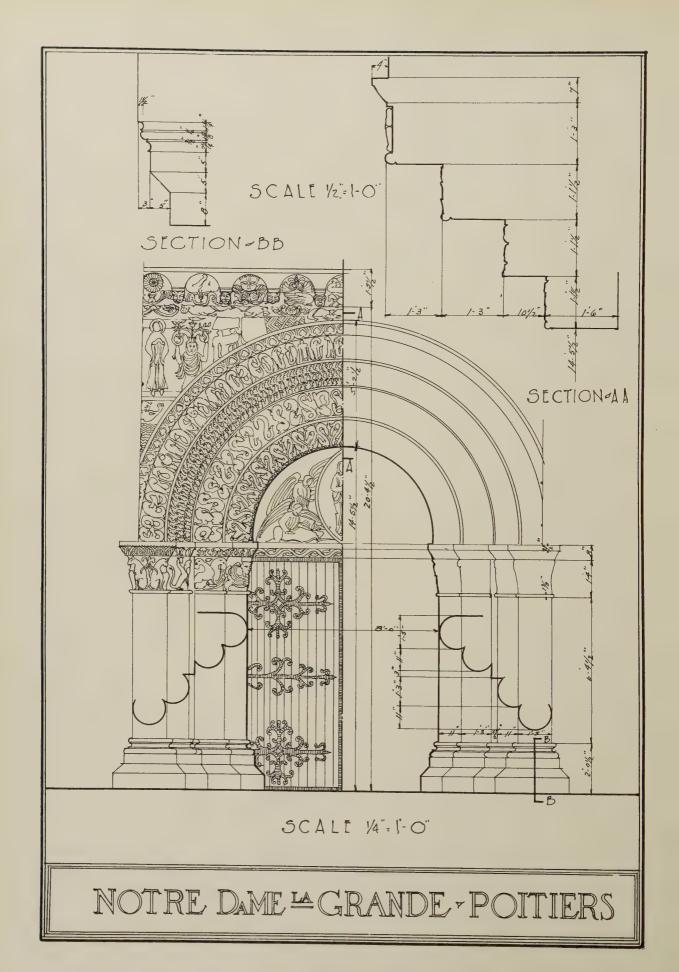


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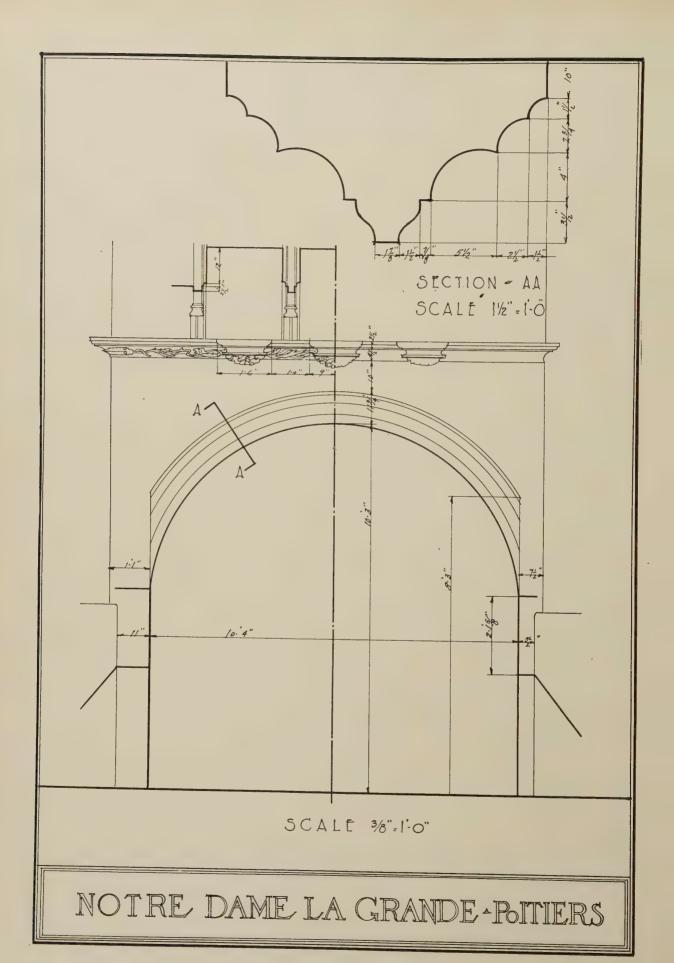


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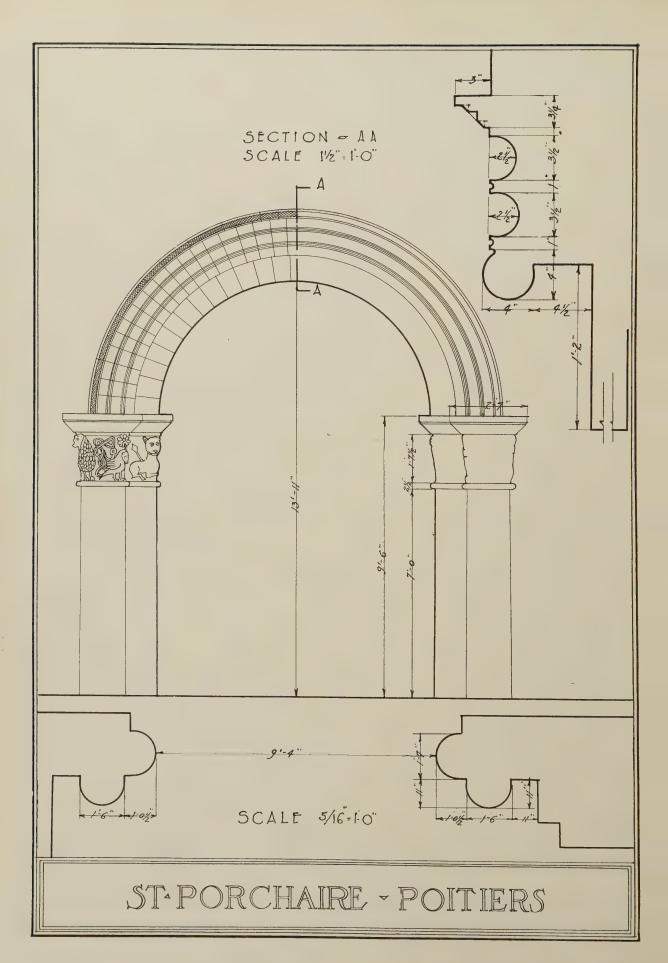


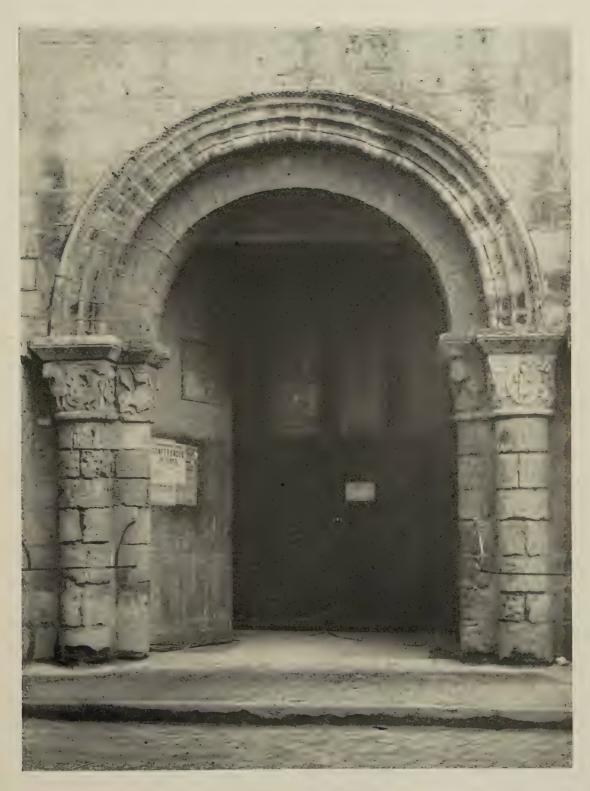
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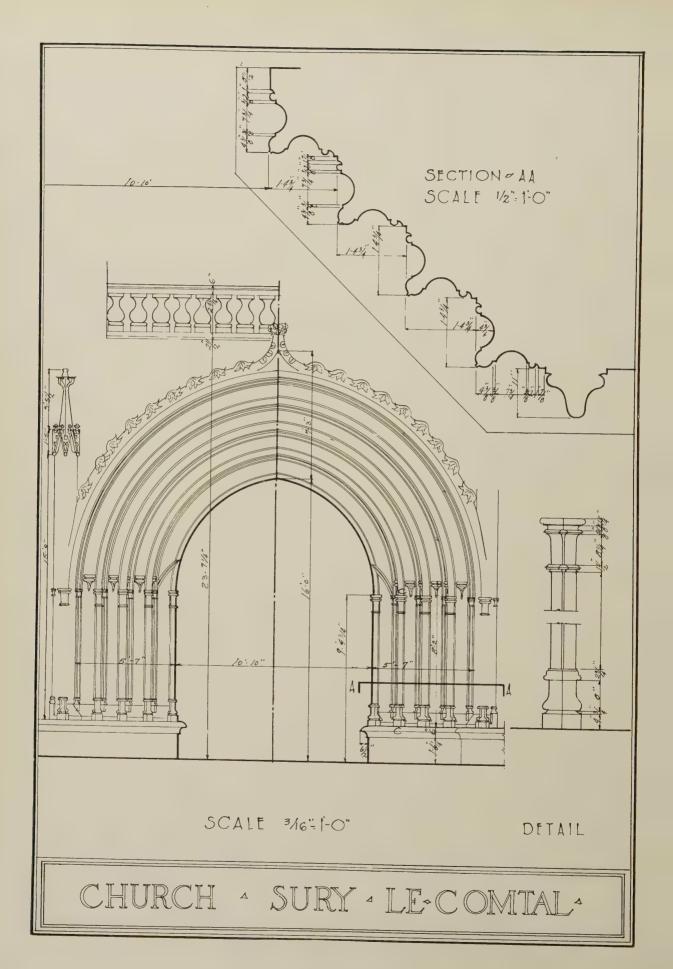


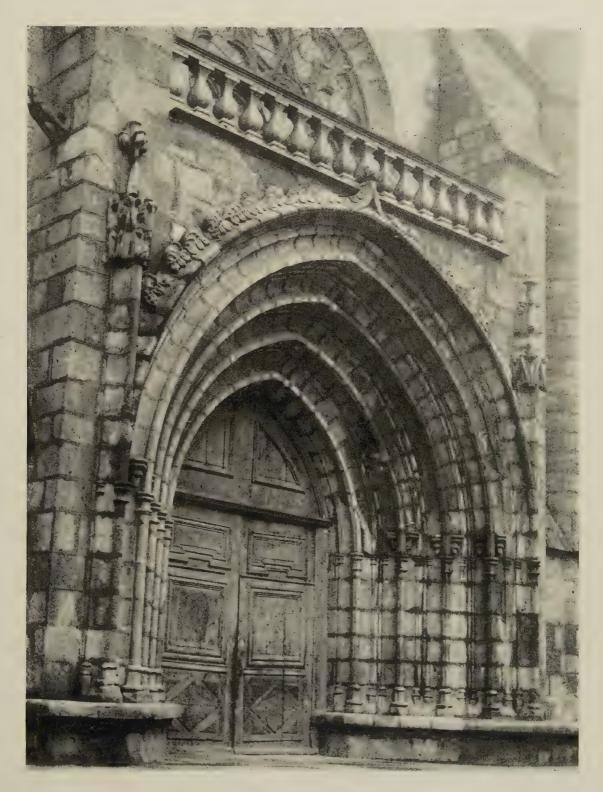
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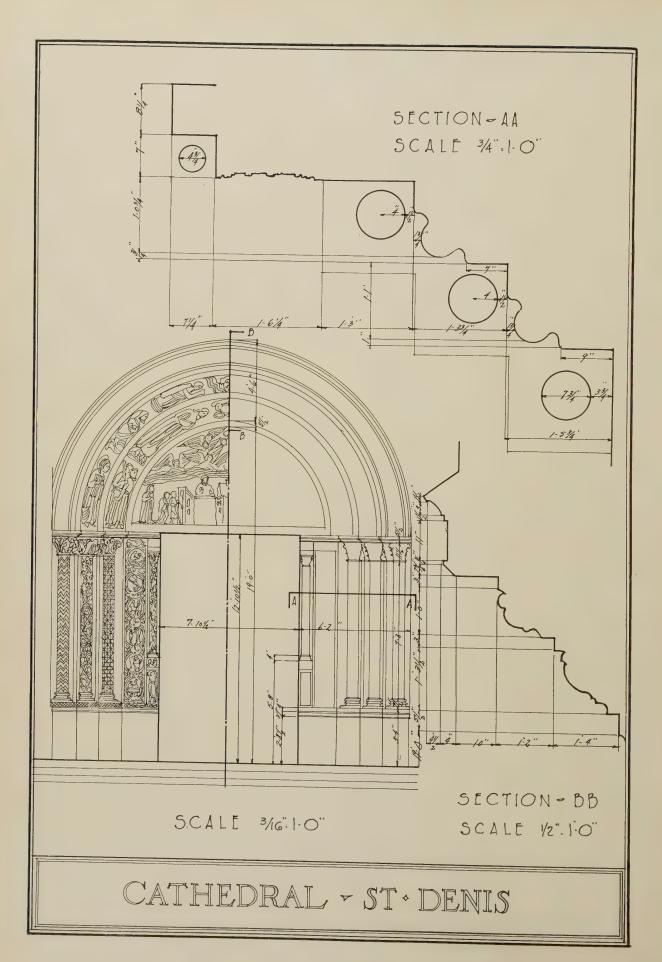


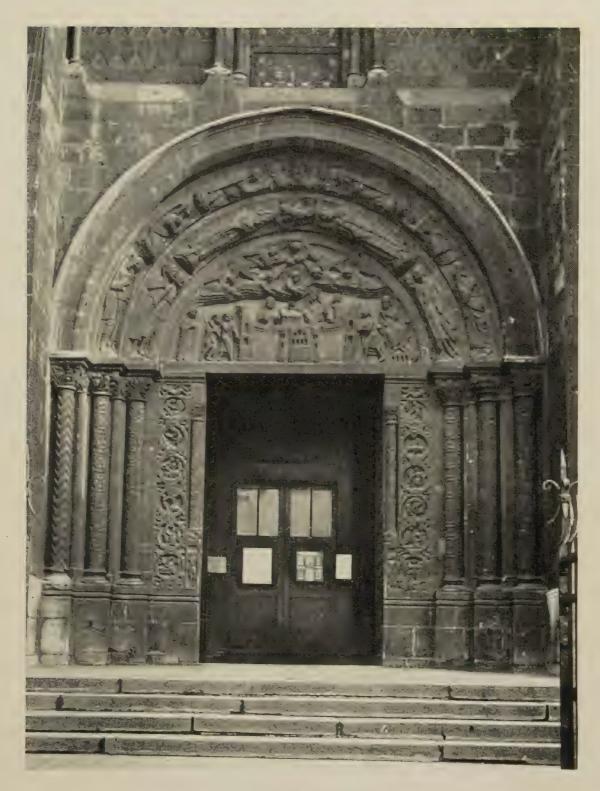
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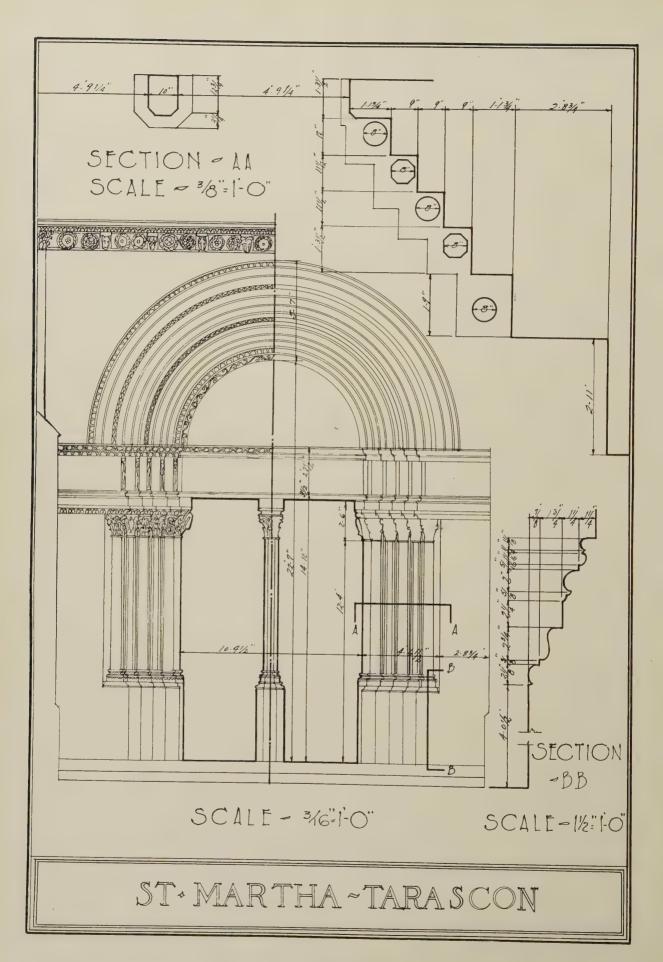


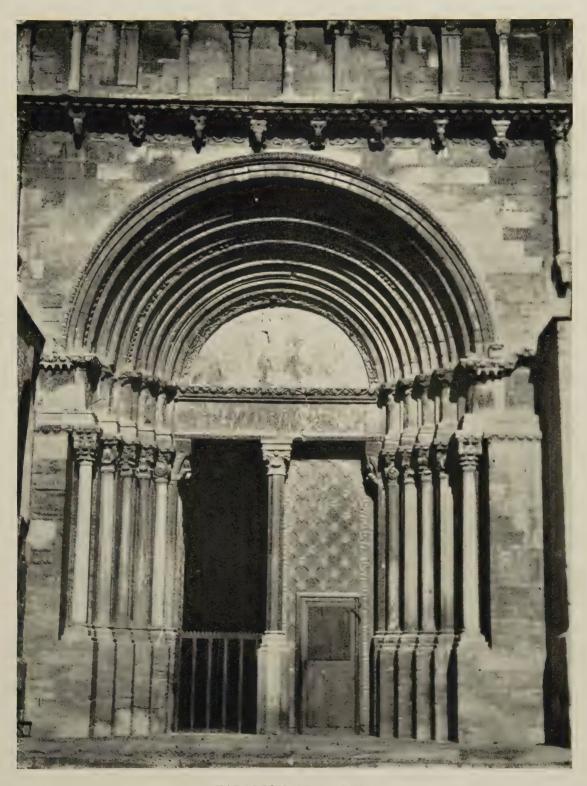
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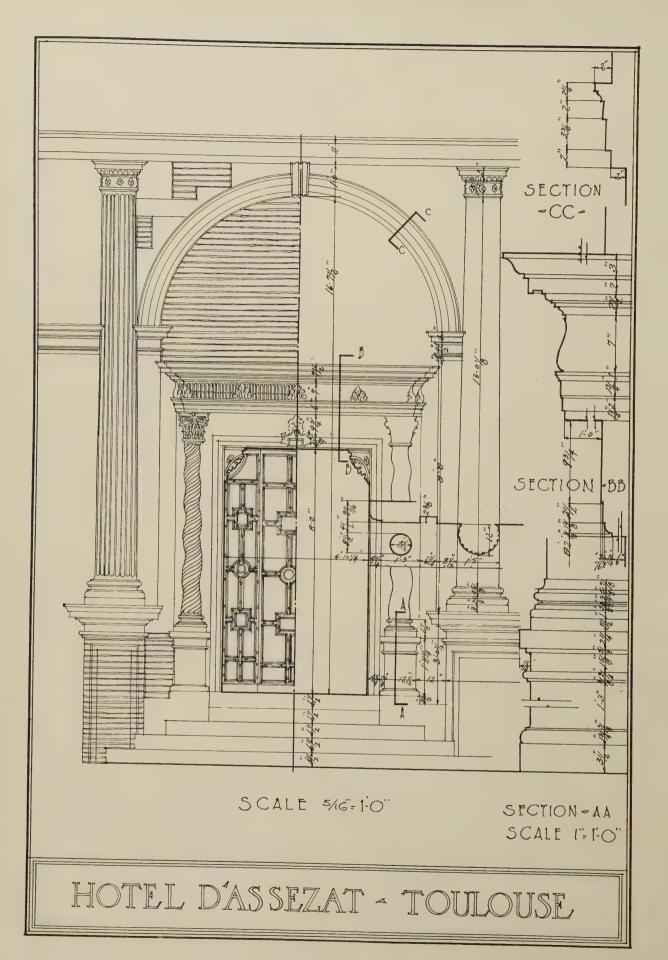


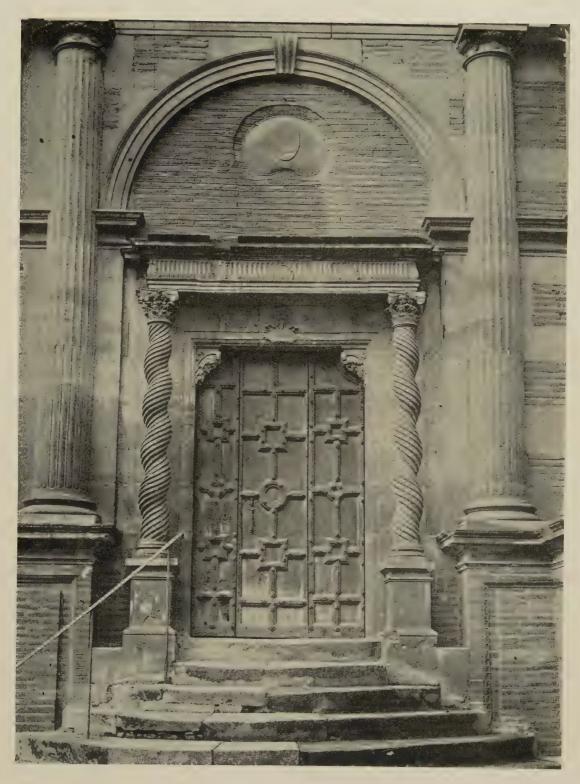
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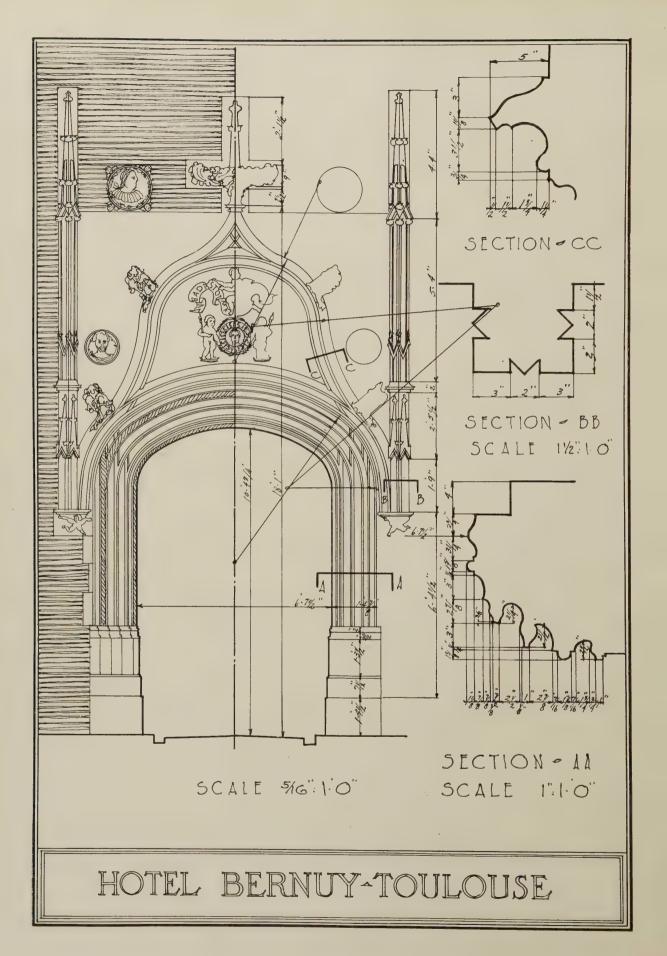


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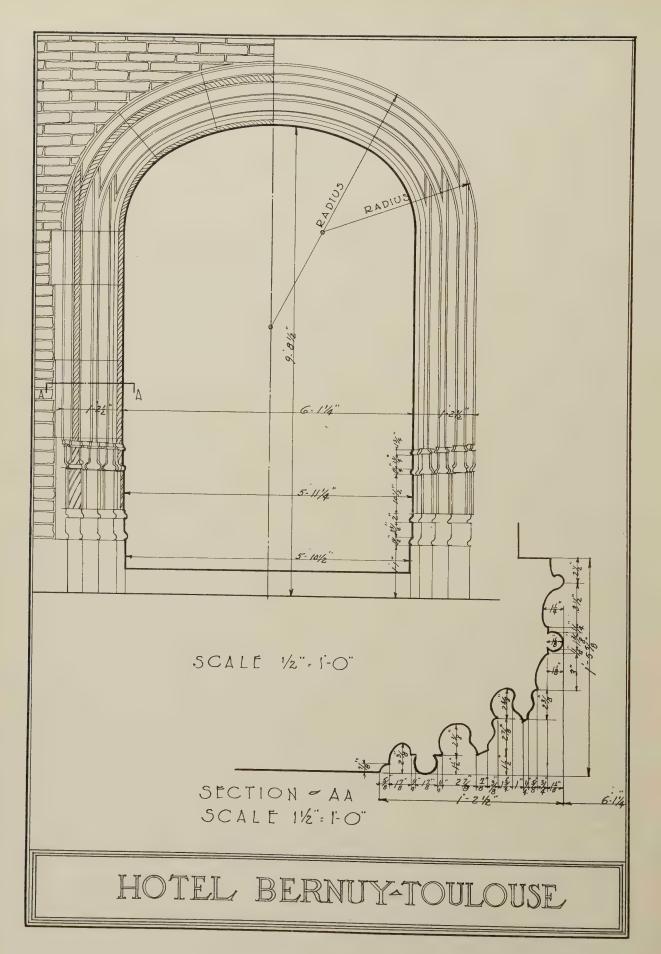


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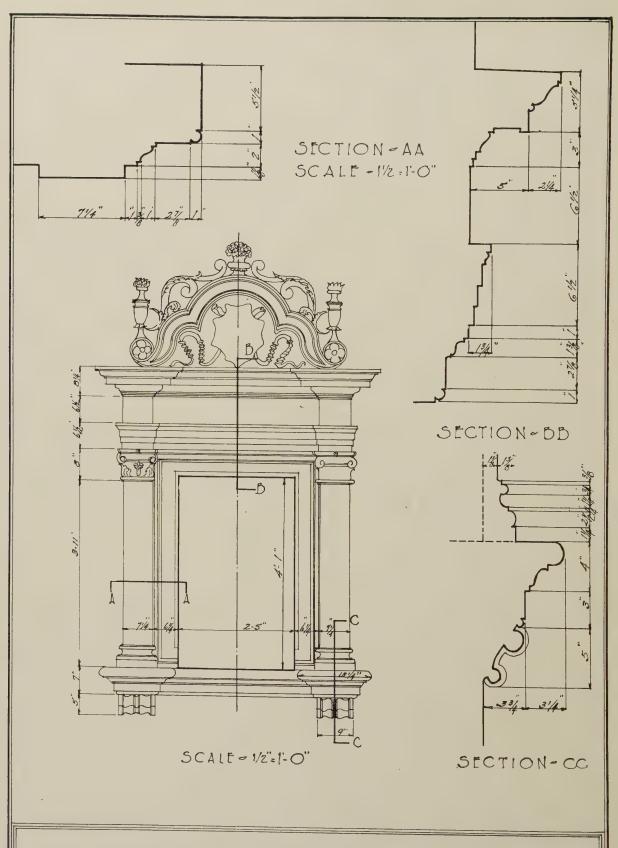


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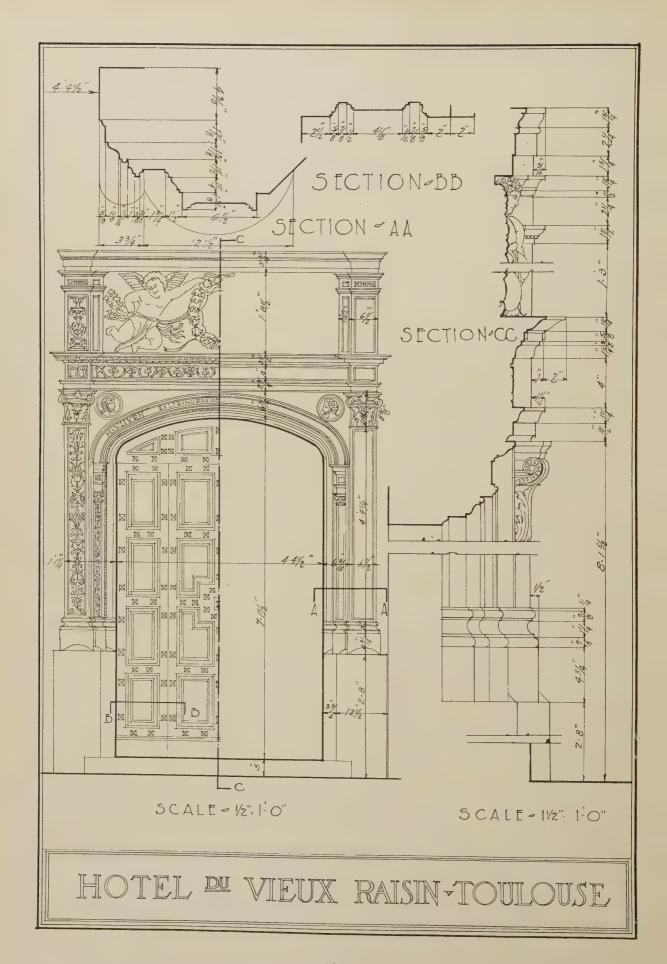
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HOTEL PE ROQUETTES - TOULOUSE

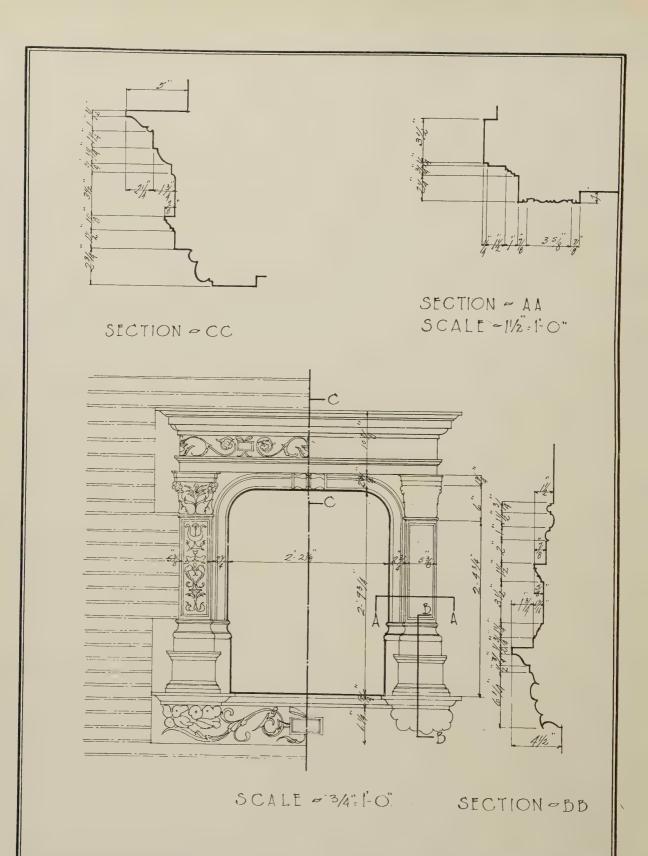


TOULOUSE, HOTEL DE ROQUETTES





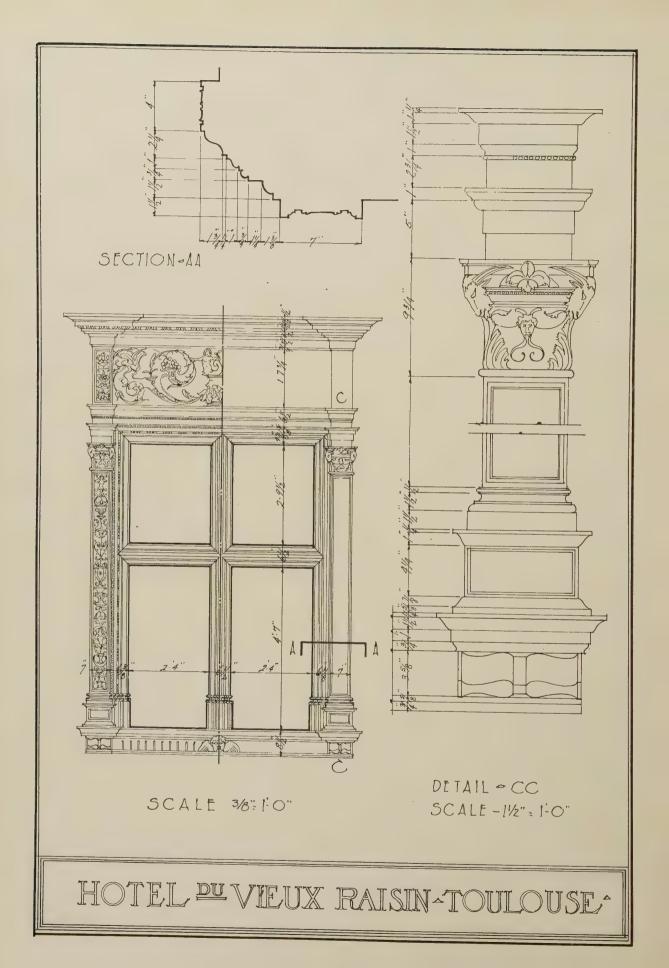
TOULOUSE, HOTEL DU VIEUX RAISIN



HOTEL PUVIEUX RAISIN - TOULOUSE-

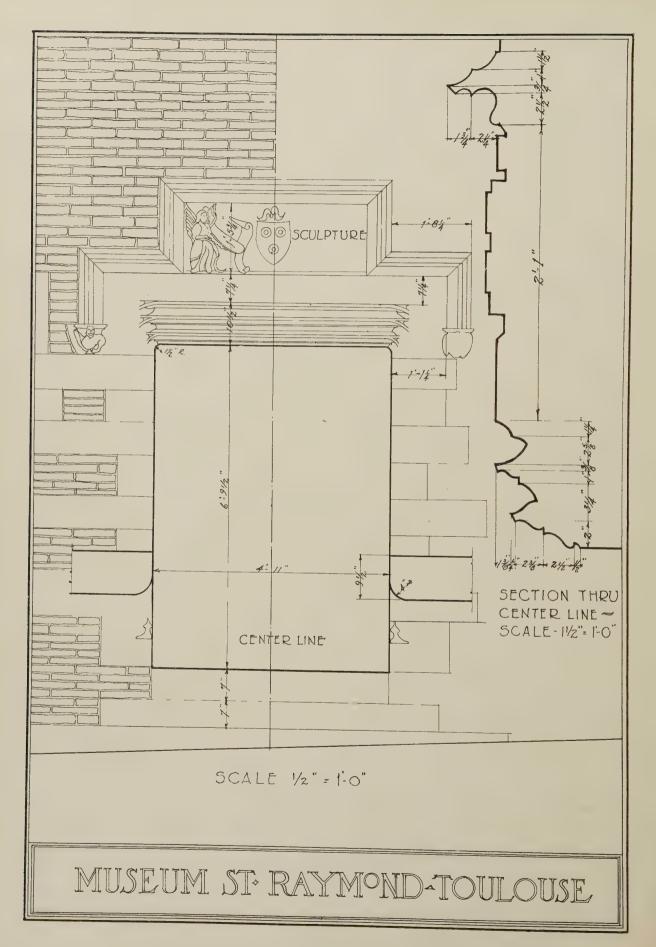


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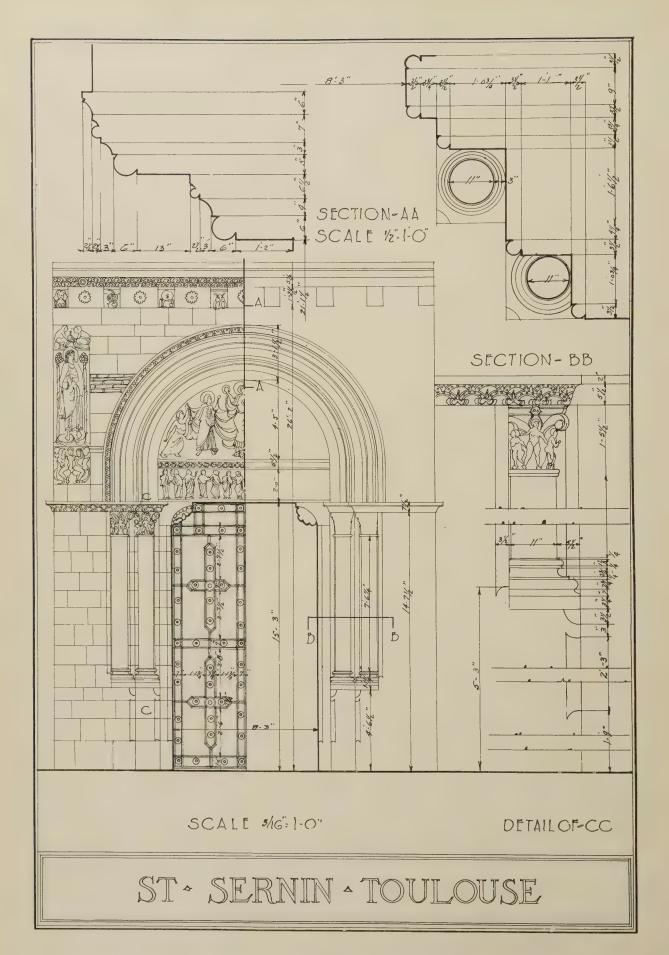


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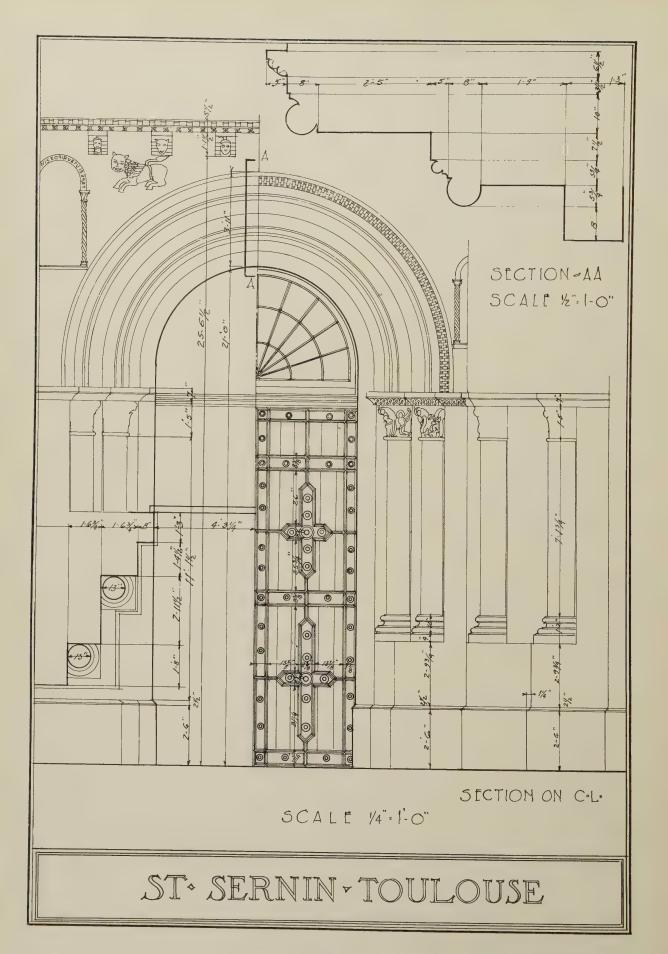


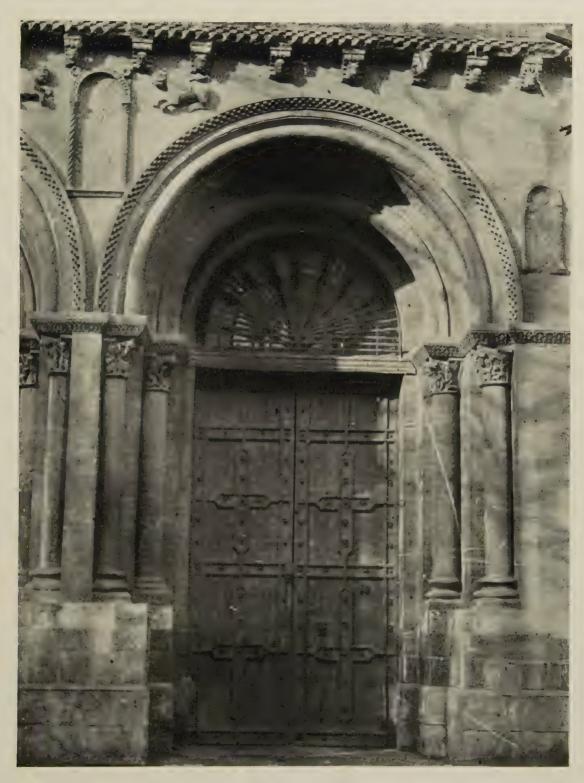
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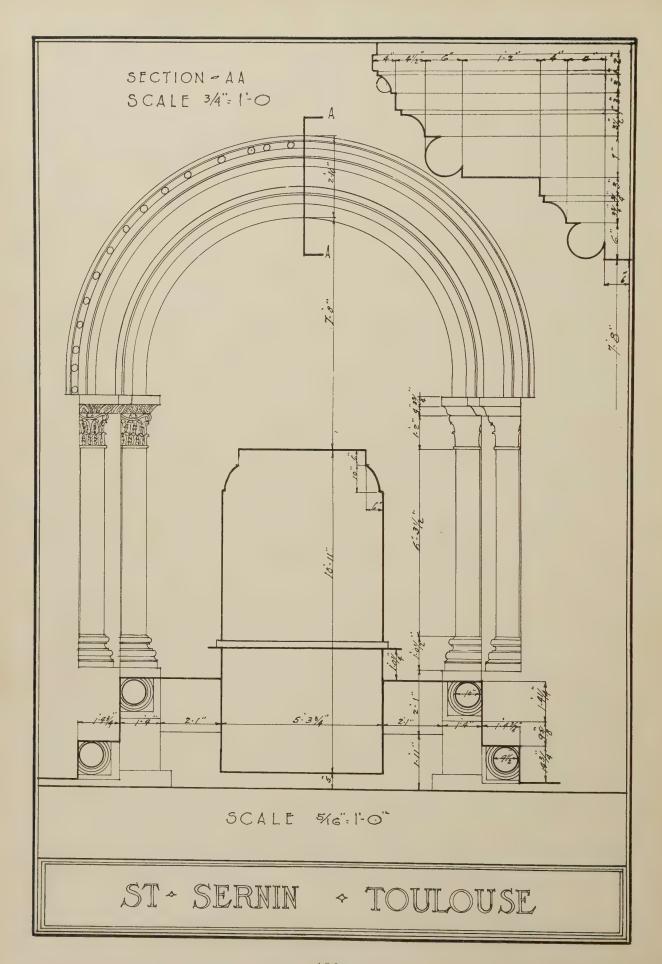


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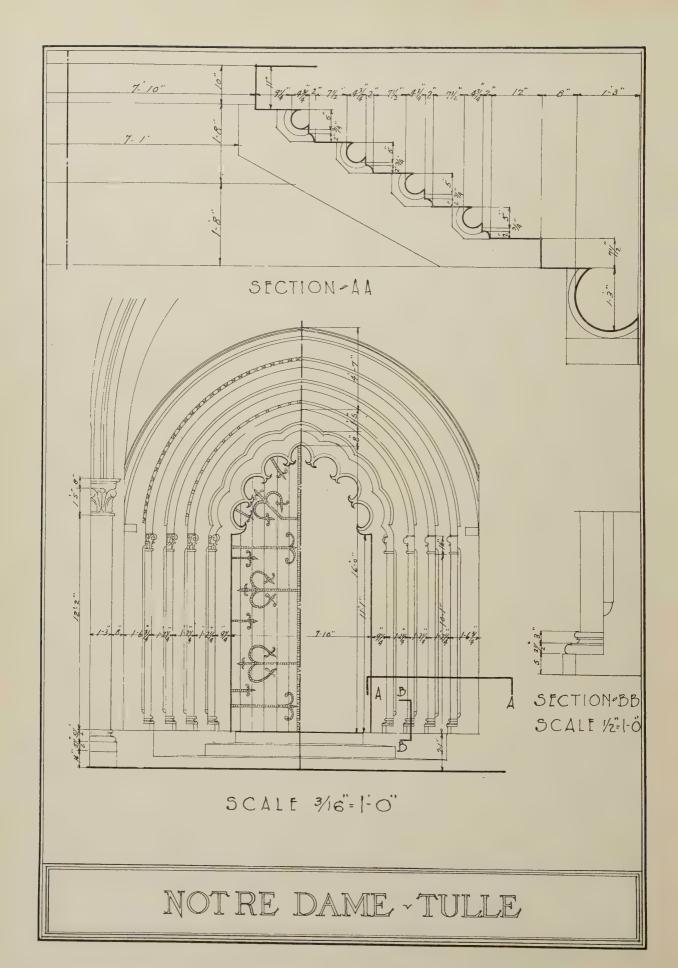


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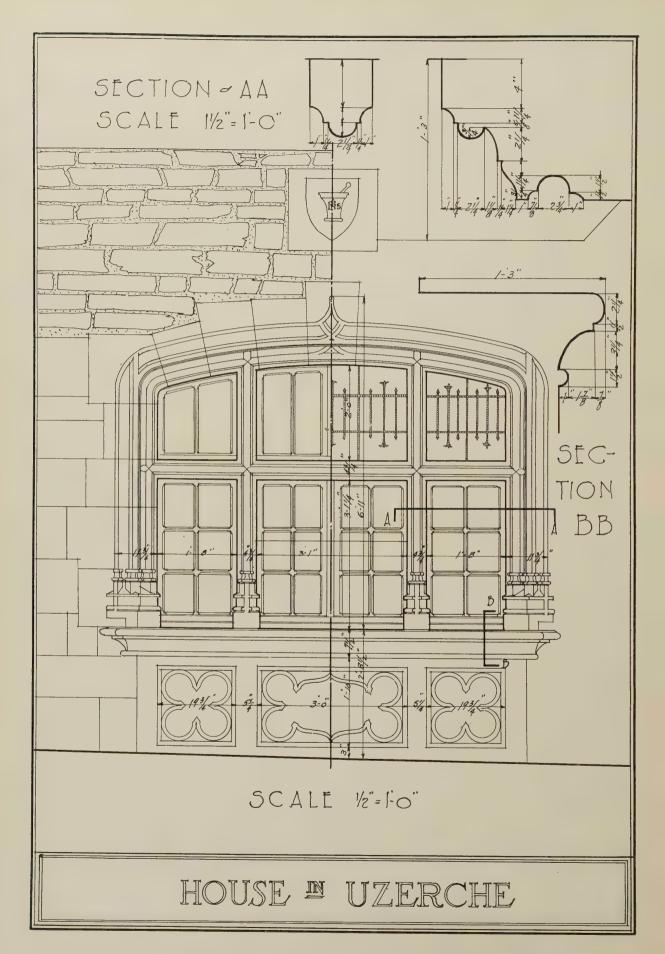


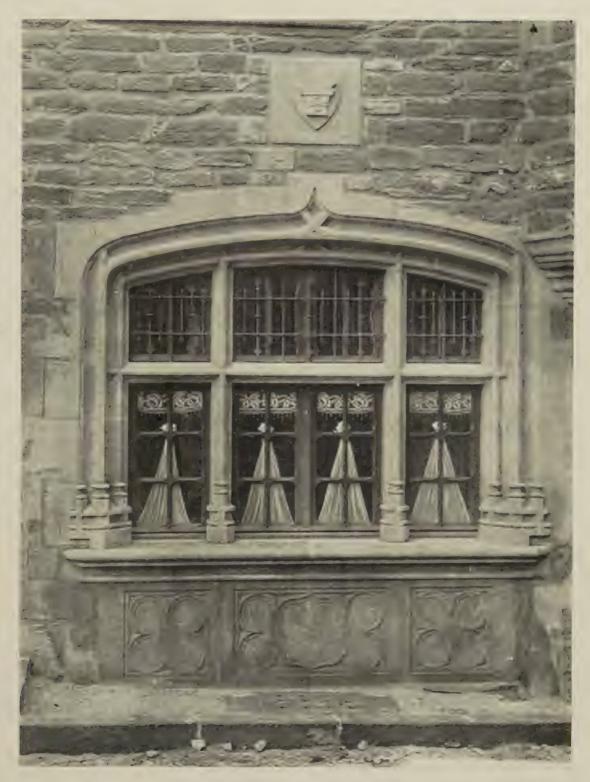
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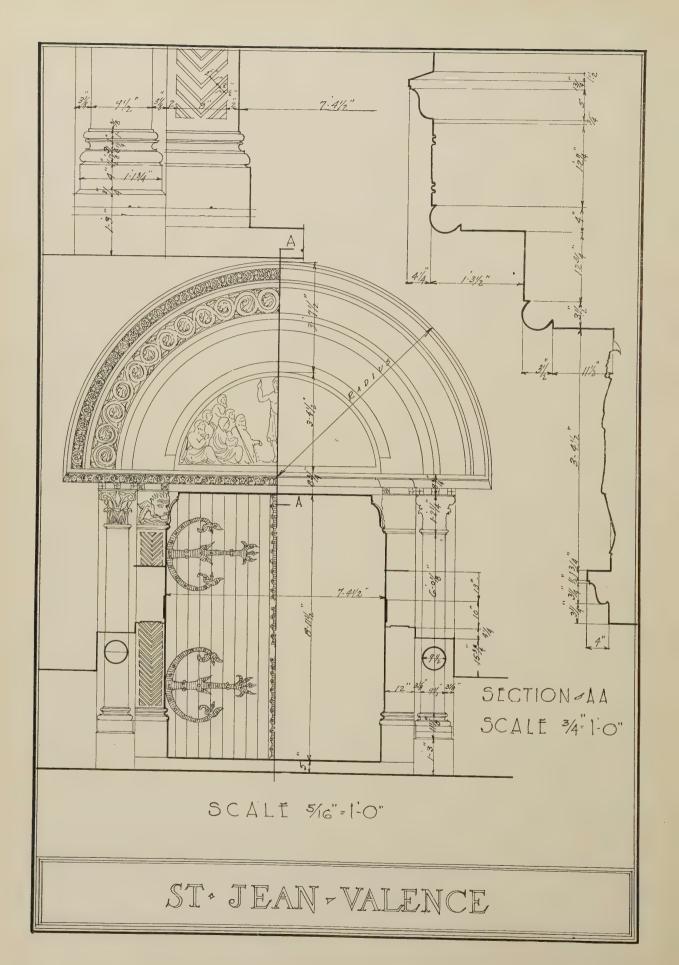


TULLE, NOTRE DAME



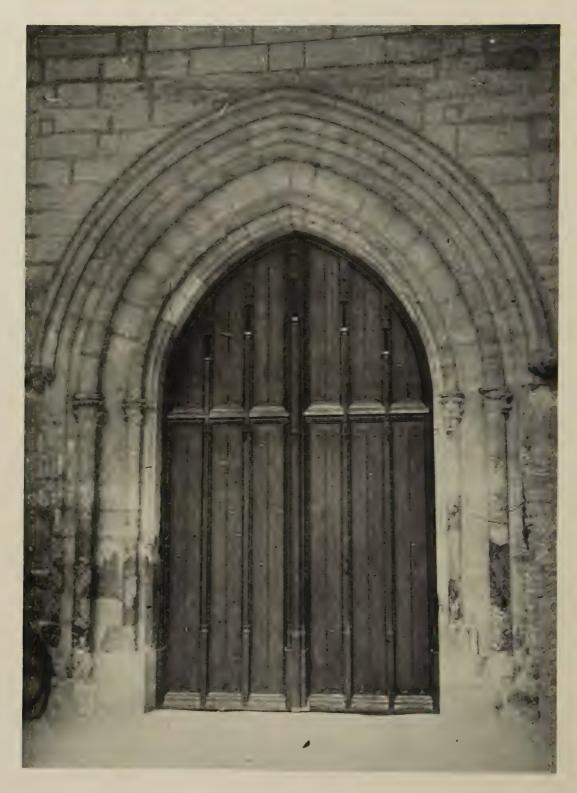


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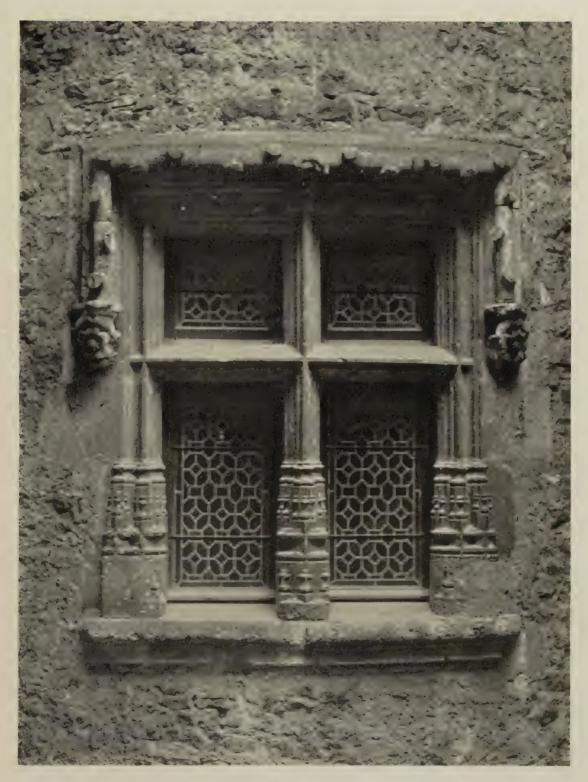




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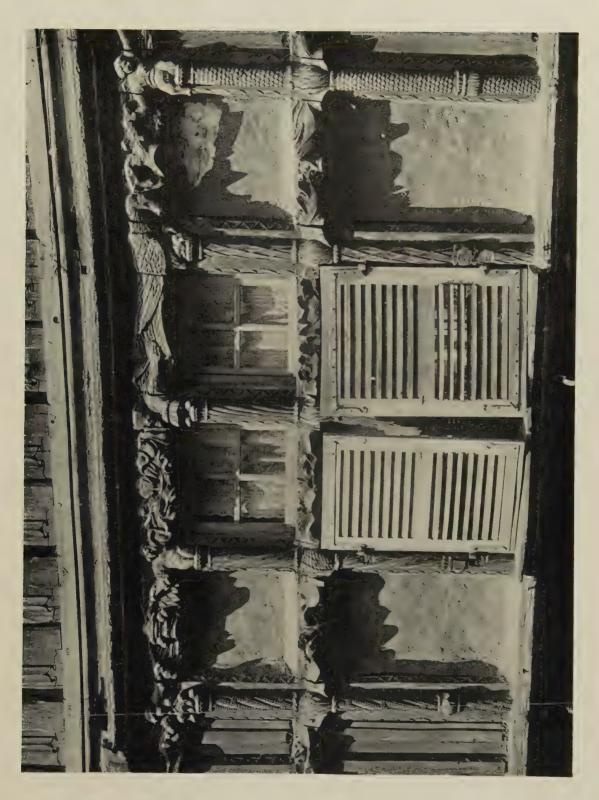
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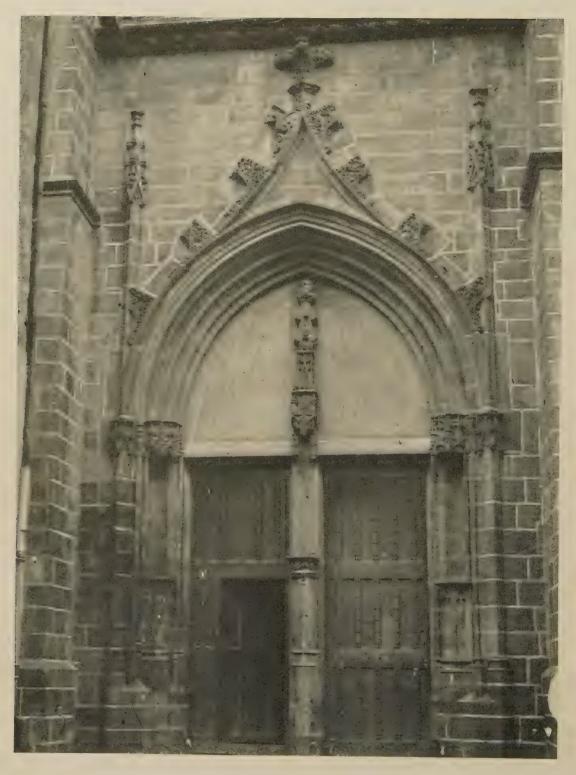


LE PLY TOTRE DIME.



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MONTFERRAND, ST. ROBERT.



PARIS, CLUNY MUSEUM.



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